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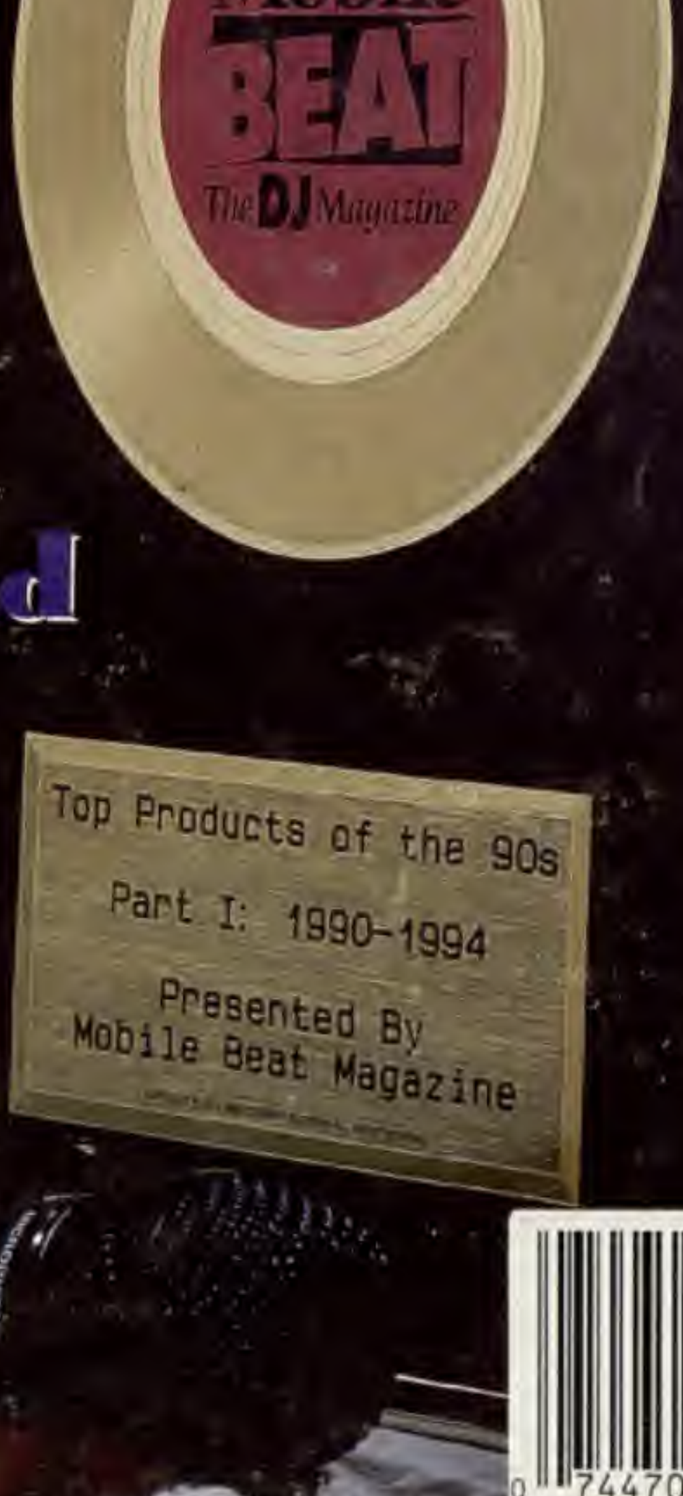

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the Mixx

Issue #25- April / May '95

Mobile BEAT

The DJ Magazine

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"Stanton Trackmaster series of DJ cartridges are the best I've ever used for hot mixing."

-Johnny Medley, DANCE MUSIC AUTHORITY MAGAZINE

DANCE MUSIC AUTHORITY MAGAZINE

The Mixer's Workstation:

ALL DJ CARTRIDGES ARE NOT ALIKE!

The recently-introduced Stanton Trackmaster series of dj cartridges are the best cartridges I have ever used for hot-mixing. Compared to the Shure SC35C and the wildly popular Stanton 680EL, the Trackmaster is clearly the winner. Further, when the Stanton Trackmaster AL is compared directly against the Ortofon Nightclub S version, it is sonically too close to call, while the Stantons win in the tracking department. The Stantons must get the overall edge, however, since they are significantly less expensive than the Concordes.

I find the sound on the Trackmasters to be exceptionally clean and punchy, with the best description of the sound being "clear, open and in your face." The Trackmaster provides the punch and clarity of a CD with the characteristic warmth of vinyl. I also noticed that older records sounded much punchier on the Trackmasters.

Part of this sonic improvement is certainly due to the integrated headshell design of the Trackmaster; there are no exposed wires or cartridge terminals to generate unwanted noise. As the company says: "You don't need the dexterity of a surgeon to mount the cartridge." It's simply screw and play. A patented cantilever design allows for backcueing without the risk of stylus damage. Moreover, the stylus is grounded, which prevents dust buildup and its associated noise.

The Trackmaster boasts impressive specs, which from all indications appear to be conservatively measured:

Frequency Resp.	20Hz–20kHz
Channel Sep.	>30dB!!
Tracking Force	2–5 grams
Output Voltage	5.2 mV!!

Since the Trackmaster's stylus is perfectly aligned, they are much easier on your records than conventional cartridges, preventing cue burn, clicks and pops. I was pleasantly surprised to find that I could confidently track at only 3.5 grams, while still being able to get brutal with double copies and scratching. I can also work at a faster pace, since the Trackmaster's design allows me to find the exact groove with much less effort. The Trackmaster is honestly one piece of gear vinyl users must invest in if they care about their record collection. This cartridge brings out the best in vinyl, since the jock can now perform even more stellar tricks while delivering a CD-rivaling sound. The folks at Stanton recommend the AL version for tracking ability.

Trackmasters are not cheap, but they are considerably less than the Ortofon Concorde (Nightclub version w/ spherical stylus); they track better and sound as good. If you are mastering to DAT, reel or high quality cassette, there is simply no substitute. The Stanton name is synonymous with quality, high performance and durability, so there is no question that these cartridges will hold up over the long haul. In the final analysis, if tracking ability and premium sound quality are the main concerns, go with the Trackmaster. By all means go with the Trackmaster if you are mastering to DAT, because you only sound as good as your weakest link!

–Johnny Medley

The Trackmaster features a fluorescent stylus tip for easy cueing.

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Silver & Gold

To mark *Mobile Beat's* 25th issue, we've selected, what we believe to be, 25 of the most significant DJ hardware and software developments of the last five years. As you can imagine, selecting just 25 products from five years was rather challenging, so we limited it to products we have personally used, reviewed or tested. In this issue, we're showcasing these products, as well as the people in R&D, manufacturing, marketing and distribution, who produce and deliver the tools every DJ and KJ needs.

Also in this issue, our tech editor, Henry Collins, shares his expertise and recommendations for Pro CD Players. Jay Maxwell takes us back to when Disco sucked and Rock N' Roll was king. And, speaking of Kings, Hillbilly Rick takes you out on the dance floor for a run through the steps of the hot linedance, Elvis Rock. The Howlin' Hound has some tips on how to improve your karaoke setup and if you're looking for a new niche to explore, how about spinning for Ballroom Dances? All this, and more in ***Mobile Beat #25!***

Left to Right:
Steve Payne & Tim Chapman of Crest Audio
Scott Fisher from Pioneer and Scott Davies of American DJ Supply

WINNERS!
Here are a few faces from the 25 companies honored at January's NAMM show in Anaheim, CA

Left to Right:
Grace Paoli & Christine Howze from Community
Loyd Ivey of MTX with Mobile Beat's Bob Lindquist

Left to Right:
Jim Furman of Furman Sound
Hideo Kushid and John Casey from Denon
Jerri Barclay of Crown

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The DJ Magazine

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April/ May '95

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- **QSC's 18 pound amp**
- **Nikkodo's 450 DiscChanger**
- **American DJ's Power Strobes**
- **MTX's Big Sound Speakers**

QSC's new standard in light-weight amps

The new PowerLight™ Series, from QSC Audio Products, features light-weight, professional power amplifiers, that weigh under 18 pounds and take up just two rack spaces.

QSC's new Powerwave Switching Technology™ makes it possible with better dynamics and bass response. The PowerLight™ Series offers three models, providing 8 ohm power points of 180, 300, and 405 watts per channel. Thermal performance is enhanced with a custom high-efficiency heatsink.

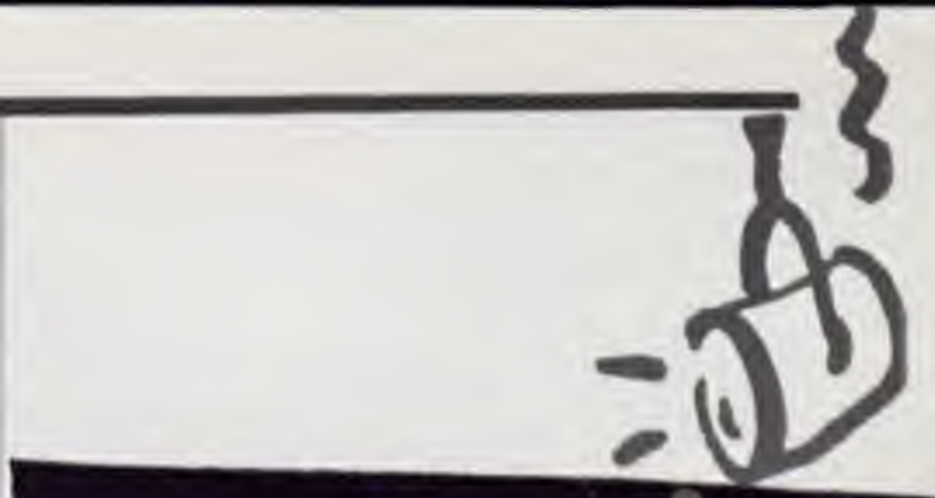
Other features include calibrated gain controls, Neutrik "combo" connectors for XLR and 1/4-inch inputs, LED meters, and a stereo/ parallel/ bridge switch. Suggested retail price ranges from $1,298 to $1,998. For more information, contact QSC at: 1675 MacArthur Blvd., Costa Mesa, Calif. 92626; or call 714•754•6175.

Mastering Karaoke

Nikkodo U.S.A.'s powerful, new, commercial karaoke unit boasts the largest CD autochanger available. With a capacity of 450 CDs, each disc capable of holding up to 60 songs, this new system controls over 25,500 titles.

The VI-A450 CD Auto Change Player accepts most formats including karaoke CD discs, video CD discs, and CD+G discs. It can be run manually or by remote. A new 120 watt dual channel amplifier, wireless mic and speaker system combine to create a high-performance sound reinforcement package. There are five external audio outputs, three video inputs, and five mic inputs. A rolling monitor stand and component rack make the package a complete mobile system. The entire package may be out of reach for some mobiles, with a price tag of $12,000 for the total unit, but for those looking for a superior investment, this system could be well worth it.

For more information, contact Nikkodo U.S.A. Inc., 4600 N. Santa Anita Ave., El Monte, Calif. 91731; or call 818•350•3131.



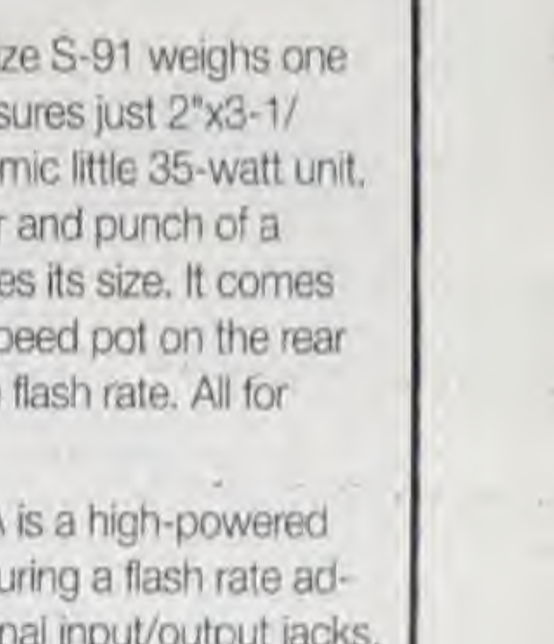
It's Hot #3 Hot

Light in the palm of your hand

American DJ Supply's new strobe lights, the S-91 Mini-Strobe and S-101A High-Power Strobe, add flash to any venue.

The palm-size S-91 weighs one pound and measures just 2"x3-1/4"x5". This dynamic little 35-watt unit, packs the power and punch of a strobe many times its size. It comes with a variable speed pot on the rear for an adjustable flash rate. All for $39.99 MSRP.

The S-101A is a high-powered 50-watt unit featuring a flash rate adjustment and signal input/output jacks, for linking up to six units. The nine-inch cube weighs only seven pounds. Suggested retail price is $149.95. The optional remote control unit, which features a 1/4-inch output jack, lists for $39.95.



For more information, contact American DJ Supply, 5051 E. Slauson Ave., Los Angeles, Calif. 90040; or call 800•322•6337 (Canada 416•299•0665).

It's Hot

Enhanced conditioners

Furman Sound now offers an enhanced version of their most popular power conditioners, the PRO Series. The series consists of four new 20-amp, 2,400-watt models designed for digital audio and video applications.

The PL-PRO power conditioner and light module has the familiar slide out rack lights, plus a microprocessor-controlled, self checking AC voltmeter.

The PM-PRO power conditioner and monitor is for applications where lights are not needed. It features the same AC voltmeter and adds an RMS-reading AC ammeter.

The PS-PRO power conditioner and sequencer is capable of powering up a rack full of equipment in a three-step delayed sequence. The sequence is reversed on power-down. It also contains special circuitry to detect additional wiring faults.

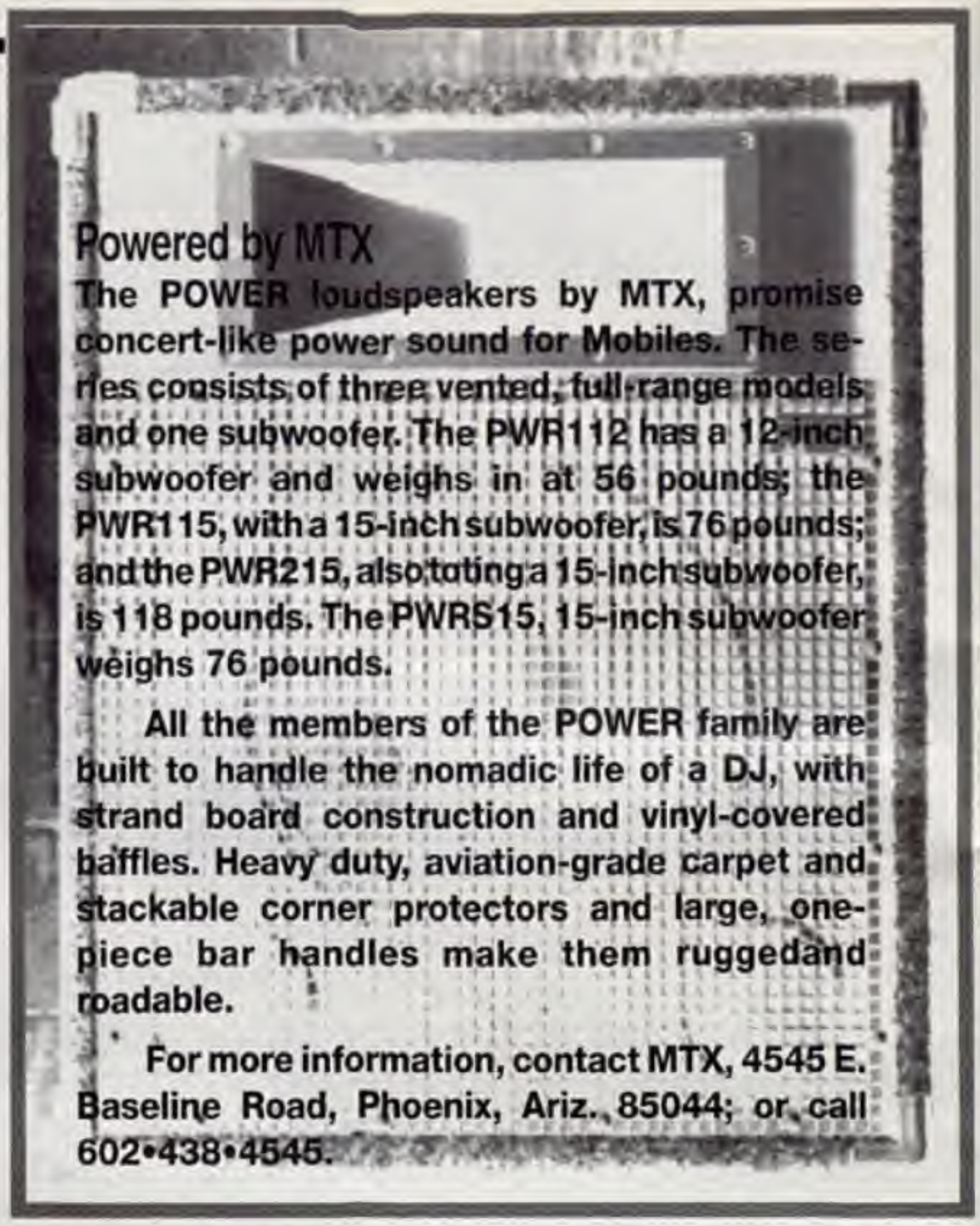
All PRO Series rack mount models come with a 10-foot, 12 AWG power cord, and have eight widely-spaced rear outlets.

Suggested list prices are: PL-PRO, $399, PM-PRO, $359, and the PS-PRO, $469. For more information, contact Furman Sound Inc., 30 Rich St. Greenbrae, Calif. 94904; or call 415•927•1225.

Crest's growing family

Crest Audio has expanded the CA Series to include the compact and affordably priced CA2 and CA4 amplifiers, well suited to the mobile market. Extensive protection circuitry allows the CA Series to operate with greater efficiency in difficult load and power conditions. The CA2 is rated at 250 watts per channel, at four ohms, the CA4 is rated at 450 watts per channel, at 4 ohms. Crest's IGM™ circuitry ensures trouble-free operation into 2 ohm loads. The twin tunnel-cooled heatsinks and variable speed fans maintain the CA's output transistors at a constant temperature. The clip limiting circuit helps protect drivers and maintain sound integrity in extreme overload conditions.

For more information, contact Crest Audio, 100 Eisenhower Dr., Paramus, N.J. 07652; or call 201•909•8700.



Powered by MTX

The POWER loudspeakers by MTX, promise concert-like power sound for Mobiles. The series consists of three vented, full-range models and one subwoofer. The PWR112 has a 12-inch subwoofer and weighs in at 56 pounds; the PWR115, with a 15-inch subwoofer, is 76 pounds; and the PWR215, also toting a 15-inch subwoofer, is 118 pounds. The PWRS15, 15-inch subwoofer weighs 76 pounds.

All the members of the POWER family are built to handle the nomadic life of a DJ, with strand board construction and vinyl-covered baffles. Heavy duty, aviation-grade carpet and stackable corner protectors and large, one-piece bar handles make them ruggedand roadable.

For more information, contact MTX, 4545 E. Baseline Road, Phoenix, Ariz., 85044; or call 602•438•4545.

KICS expands into DJ market

KICS is beginning a new venture with Hot Cabs trapezoid loudspeaker cabinets. The 150 RMS traps; placed side by side, can handle 900 watts. They are available in 12-inch and 15-inch speaker models with rugged tongue-in-groove design, standard mounting brackets, and dato jointing. The 12-inch speaker cabinet lists for $250, and the 15-inch at $299. For more information, contact KICS USA at: 10150 Apache, Adelanto, Calif. 92301; or call 800•603•5427.

Big bubbles, big bargain

Bubbles, bubbles, and more bubbles! The new BU-200 Pro Bubble Machine from American DJ Supply produces hundreds of sparkling bubbles per minute.

A high output professional-quality machine, the BU-200 adds a festive atmosphere to any event. The compact, rugged machine weighs only 5 pounds and comes in its own self-contained 10.5" x 10.5" x 9.5" corrosion-free plastic case. The BU-200 uses standard bubble fluid, and has a front fluid tank with a high-velocity fan. List price is $169 MSRP.

For more information, contact American DJ Supply at: 5051 Slauson Ave., Los Angeles, Calif. 90040; or call 800•322•6337 (Canada 416•299•0665).

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Investing wisely

I would like to respond to the feedback "Lighting Up" in the February/ March issue and offer some advice on lighting setup. Our company, Audio Concepts, offers a large light display at no cost to clients similar to the system you are looking in to. We use two stands and a 10-foot truss. On the truss are six pinspots and two Ness Xenon strobes, along with a Ness Derbystar, Whiz and Peacock. A disco ball also hangs from an extension behind the truss. This lets the pinspots hit the side of the mirror which will reflect towards the dance floor. I recommend you leave the fog machine on the floor and run a hose with holes in it along the length of the truss on the floor. Fog rises and if the fog machine is hung it will rise straight to the ceiling and never disperse evenly in front of your lights. It is a very wise investment to bring higher caliber light systems into your business. It has made us popular with school and club dances.

Jeremy Lees, Audio Concepts, Clifton, NJ.

Feedback On-Line

Not Seger again!?

I've been a *MB* subscriber for a couple of years now and have been reading *MB* for at least a year longer. I think the Top 200 is great (along with the magazine itself) and have used it as a marketing tool. My question is... How in the world has Bob Seger's *Old Time Rock & Roll* made it to the No. 1 spot for (what is it?) five years now? I've been playing music for around 12 years, eight of them in a band, the rest as a mobile DJ, and to this day I can only think of a handful of times I've ever got *OTR&R* as a request (even then it's usually from someone who didn't seem to get out much). I've asked several area DJs in Kentucky about this and have gotten the same response. In fact, the song rarely crosses their minds. In fact, the most requested (and tiresome) song of all time is *The Electric Boogie*. Now don't get me wrong, I like Bob Seger, and *OTR&R* is a good song... But No. 1? I don't get it!

Maybe it's an area thing? Well, just wanted to see if I could generate some responses.

Ed Frank, Sound Entertainment Services, Louisville, KY.

"Old Time Rock & Roll" showed listings in three classifications, while "Electric Boogie" showed only one. Part of the reason seems to come from the fact that many DJs think of the Electric Slide as a participation dance, like the Hokey Pokey or Chicken Dance, and don't vote for it. —MB

Rapped wrapped up

In response to "Rapped;" Robert Hand's feedback letter in the February/March issue, I really don't think there is much you can do if the person who's paying the bill doesn't want a specific type of music played. As a precaution, before starting to play, ask the person who hires you if there is anything he does not want played. In order to get their preference in writing, I include it as a specific item in my contract. That way, you avoid arguments about lyrical content (or racial accusations). You can simply say "Sorry, the owner/ organizer has specified that I will not play that song," and refer all questions to him or her. By the way, is there really someplace where "Mony, Mony" is banned?

C.J. Kiggins, Claddagh Productions, Oklahoma City, OK.

As CJ mentions, it's easy to avoid playing a specific type of music, the problem is how to tell people you won't play a request when it's the wrong time or place. Try this: At your next formal wedding reception, right after the bridal dance, kick off the dancing with "The Rodeo Song." Then try to explain to the bride and groom that you played it because some guy at the bar said "Play it now, I have to leave." —MB.

Shall we have this dance?

Regarding the Crowd Pleasers article in the February/ March issue about the New Electric Slide; I am a mobile DJ and country dance instructor specializing in country music. We, in the central Jersey area, have been teaching the dance Bob Kramarik described as the "Houston Slide" for the pass couple of years. In fact, if you put the apple jack steps in the beginning, instead of the "step side steps," they call the dance "The Apple Jack." I would like to know where Kramarik got his information. There is a dance we call the New Electric Slide that we teach (sometimes called the Philadelphia Slide) done to Grand Master Slice.

Steve Rubinsky, Tunes 4 U, Neptune, NJ.

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MX-600

"... the cleanest sounding DJ sampler to date."

Mobile Beat, February/March 1994

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Mobile Beat, February/March 1994

The second stutter button lets me mark my sample. MTX calls it dual stuttering. Totally def!

Crossfade cueing is essential for lightning mixes. It's all that!

The headphone jack is LOUD! Twice the power of other mixers. I can finally hear what I'm cueing instead of what I'm playing. It cranks!

The dual stuttering digital sample lets me sample, echo, delay, and loop any EQ'd input of the mixer, then separately re-EQ it. A karaoke jock's dream!

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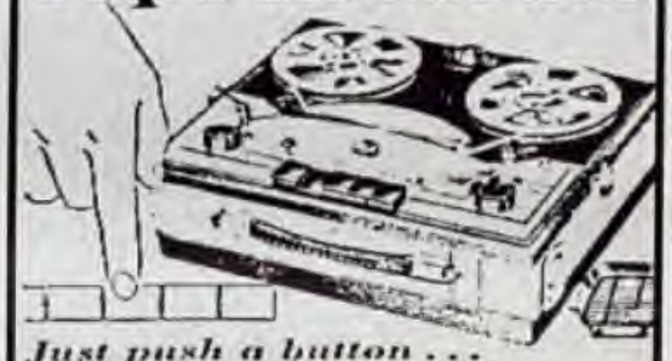

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DJs make news in print, on air & on-line

By Robert Lindquist

A.D.J.A honors D.C.

The Southern California chapter of the American DJ Association has presented their inaugural "Lifetime Achievement Award" to legendary DJ Dick Clark. Upon receiving the award, the famous host of American Bandstand commented, "My father once asked me if I was going to be a DJ all my life and I have been a DJ all my life. I'm proud to be a DJ and I'm in distinguished company." Bestowing the honor were chapter President Ken Knotts of All Occasion Entertainment (l), and Ray Martinez of Ray Mar productions (r).

In a related note, the ADJA has opened a west coast office at 1015 East Katella Ave. in Anaheim, Calif. The phone number is (714) 937-1312.

BAMMA's new leaders

Bay Area Mobile Music Association officers for the new year are: Rob DeHart, president, Chris Monroe, vice president, Janine Doyle, treasurer, and Richard Winch, secretary. In addition, BAMMA has added a "provisional membership" status, allowing prospective members to join with a grace period to comply with the liability insurance requirements of the organization. Bay Area mobile DJ companies interested in learning more about BAMMA should contact Rob DeHart at Music Now, (408) 423-4423.

Surfing the internet

You first heard about the internet usenet newsgroup Alt.Music.Makers from Mobile Beat's "Computerized DJ" Ted Gurley. Now, the number of DJs using the service is exploding. With minimal costs through a local internet provider, or through any commercial provider, you can surf the internet and electronically chat with DJs, industry experts, and retailers about DJ compilations, equipment, performing, upcoming events as well as new and interesting ways to promote your mobile service or club talents. For more information, contact Ryan Burger, BC Productions at djf@commonlink.com. or phone: (515) 223-4775.

Online music guide...

American*Trax record pool in Southern California has introduced **TRAX online music guide** to keep DJs up to date on happenings in music and new media entertainment. The initial focus is the interests of DJs and the dance music community, but where it goes is up to you. Express yourself to the dance tribe nation, but keep it brief, contact TRAX USA@AOL.COM. Also, check out J.A.M.S. online... a new BBS developed by the Greater Baltimore Record Pool and supported by other major pools across the country. Call Gary Deane @ (410) 235-5700, or check out the board at (410) 235-5708 (courtesy TRAX Entertainment).

On the air

Who better to help plan weddings than a Mobile DJ and a wedding consultant. KRKS-FM 94.7, Lakewood Colo. has added to their Sunday line-up *All About Weddings & Celebrations* , a live, call-in radio show that assists brides and grooms in detailing their wedding ceremonies and receptions. Hosted by Rob Schenk and Kim Thompson, the hour-long show airs Sundays at 5 p.m. on KRKS 94.7. The show features interviews with people in the hospitality business, profiles on local organizations, and recollections of weddings told by local and national celebrities. The hosts bring with them many years of experience. Schenk is president of Line Level Mobile Sound and has specialized in weddings for over 10 years. Thompson's experience stems from owning and operating a wedding consultant company.

New partnership

Andy Ebon has sold his San Francisco Bay area DJ company, Designer Music, to Paul Halverson and Brian Doyle. Halverson will be the principal force in the partnership. Doyle will continue to run his own business, Denon & Doyle DJs, separately from Designer Music. Ebon has taken a position as Director of Marketing for Holzmueller Productions, a San Francisco based event design, production and management company.

GLI is back!

An original trendsetter in DJ equipment, GLI sound systems, is back. As your older brother will tell you, the name GLI meant disco equipment of the highest quality. In coming months, GLI will be reintroducing a full line of mixers, amplifiers, turntables, wireless microphones and other professional products. Stay tuned! For more information, contact Harbro Corporation, Lineartech Audio, 2691 W. 15th St., Brooklyn, N.Y. 11224; (800) GLI-PRO-1 or (718) 946-4134.

Treacherous Typos

In our effort to enhance the annual Mobile Beat Top 200 (Feb/March '95) we seem to have created a unique new numbering system. Countless alert readers were quick to point out that the "Ballads" list lacked #5, #8 & #9. In reality, the missing tunes were #31- *Through The Years* by Kenny Rogers #32-*Open Arms* , by Journey and #33-*Always* by Atlantic Star. Move everything else up one notch. Also missing was Oldie #22 which was *Crocodile Rock* by Elton John. Thanks for noticing.

Also note that an error at the printer caused a switch of phone numbers between two advertisers, GLI and Complete Music on page 19. The proper number to call for information on Complete Music is 800-843-3866. The ad appears on page 59 in this issue.

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Tips N Topics
for your small business

Lingering question...

By Mike Buonaccorso

Who are employees?
Employees can be defined under common law or under special statutes for special purposes. Employment status under common law: Anyone who performs services is an employee; as an employer, they control what will be done and how it will be done. This is so even when you give the employee freedom of action. What matters is that you have the legal right to control the method and results of the services. Get **Pub. 937**, Employment Taxes, for more information on how to determine whether an individual providing services is an employee or an independent contractor.

Generally, people in business for themselves are not employees. For example, doctors, lawyers, veterinarians, construction contractors, and others in independent trade in which they offer their services to the public. If an employer/employee relationship exists, it does not matter what it is called. The employee may be called an agent or independent contractor. It also does not matter how payments are measured or paid, what they are called, or whether the employee works full or part time.

O.J. must have a chapter in here somewhere
Party hosts looking for new sources of off-beat material to spice up their performances, or just need a good chuckle, may be interested in: The Best of the World's Worst, by Stan Lee, the creator of Spider Man, The Incredible Hulk, and other Marvel characters. The book is a compilation of "comedic catastrophes" and unexpected off-the-wall, hilarious, and sometimes grisly real-life events. We found amongst the little known facts: "The Worst Hit Single" to dance to: Barry Sadler's"The Ballad of the Green Berets." You'll also find "The Top 10 Worst Teenage Death Songs"... anything for a laugh. The book is available for $9.99 through Rhino Books.

How to Improve Your Brochures
Here's a different way to come up with better brochures:
· Go to a place where numerous brochures are displayed on a rack (a Chamber of Commerce office, tourist bureau, etc.).
· Which brochures invite you to pick them up. Why? Is it the headline, an illustration, etc.?
· Next pick up some of the brochures that failed to capture your interest and see what you can learn from them. Why? Sometimes you can learn more from failures than from successes. Did they fail because of: A hard-to-read typeface? A headline that didn't make sense or failed to offer a benefit? Lack of effective graphics?
Source: Communications Briefings

Avoiding potholes on the information superhighway
When you talk to folks face to face you use gestures and other ways of communicating to let people know when you're serious and when you're not. When you write a letter or memo, you usually check every word carefully to make sure you're not offending anyone. But when some people use e-mail, they sometimes forget that others don't know when they're kidding and when they're not. People forget that words can wound people and hurt relationships if not used judiciously.

Here are some rules of "netiquette," offered by James L. Horton, designed to help you convey meaning without unintended emotion:
· Don't write in all caps because it looks as if you're screaming at the other person.
· To make a point, without offending, use a symbol, such as a smiley face, to indicate friendliness.
· Avoid jokes unless you let the other person know you're kidding.

Horton cautions: "Never send anything by e-mail that you don't want everyone in your company to read. Remember that e-mail can be forwarded to others or downloaded and shown around."
Source: Communications Briefings

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DSM20 MIXER
A mobile favorite!
List $275.00

DM600 MIXER
Professional DJ quality with cool sound effects
List $299.00

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List $415.00

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Top 25 DJ Products Of The '90s

Mobile Beat Celebrates 25th issue with the Best of the Decade...So Far

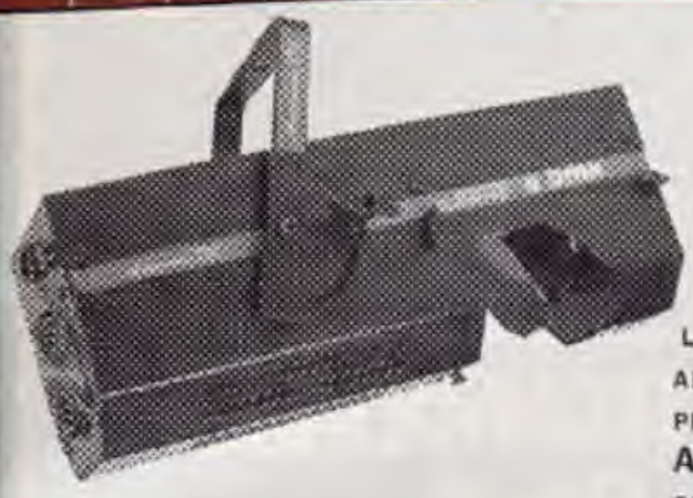
Technology marches on! In just the last five years, evolution in the DJ/Karaoke products industry has brought us mixers with built-in sound effects and CD quality digital sampling. We now have dual CD Players that not only stand up to the rigorous demands of mobile entertainers, but offer a host of tools for the creative spinner. Intelligent lighting, once affordable only to mega-budget concert tours, is now a standard part of many mobile's shows.

As clients demand more for less, DJs and DJ/Ks continuously look for the tools to help them get the job done as economically, efficiently, and profitably as possible.

With this criteria, we've looked back over the products reviewed and tested in our first twenty-four issues, and, along with input, comments and suggestions from Mobile Beat readers across North America, have selected what we see as the 25 most innovative, versatile, and cutting-edge professional DJ products available.

Top DJ 25 Products Of The '90s

"Design and Technology" Awards



American DJ Mini-Startec II

The 1990s started off as the decade of beamers and moonflowers, but over the last year the evolution has been toward intelligent lighting. Leading the way with affordable, controllable, and programmable lighting is American DJ. ADJ's second generation Mini Startec features eight colors, five gobos, focusability, x/y movement, chase, and Midi-Q compatability. American DJ Supply, Los Angeles, CA; 800-322-6337.

Crown Powerbase Amplifiers

While 10-year-old Crown series II amps keep pumping away in the racks of veteran DJs, the Powerbase series has become a favorite with DJs eager to establish their own style and sound. Powerbase 1 and Powerbase 2, with rated outputs of 430 watts and 965 watts respectively (8 ohm, bridged mono), offer DJs plenty of headroom, protection, impressive sound, and a three-year warranty in 30-32 pound packages. Crown, Elkhart, IN; 219-294-8000.

Colorado S N' L ACL Lighting Systems

Colorado Sound N' Light was started by DJs who saw a need for DJ-specific lighting products and accessories. Among CSL's unique product line is the Supertable, a folding table with heavy-duty casters that double as a rolling dolly. CSL's first major nationally marketed product, however, remains their most popular. The ACL lighting systems combine heavy duty aircraft lamps with effects, such as chase and dim controlling, all in handy, user-friendly road cases. Colorado Sound N' Light, Denver, CO; 303-429-0418.

With the long-time DJ favorite Technics 1200 as a benchmark, we set out to find a turntable introduced during the 1990s with comparable features and quality. Our choice is the DJL1200 from Gem Sound. This direct drive spinner features 8% +/- pitch, tight braking, good torque, S-style tonearm and a pop-up cueing light — all for a bit over $300. Gem Sound, Bronx N.Y.; 718-292-5972.

Community CSX40-S2

Utilizing dual ferro-fluid-cooled, 15-inch woofers in an 82-pound cabinet, Community's CSX40-S2 is decidely a winner for mobile operators searching for thunderous bass. A top-mounted socket allows for easy pole mounting of a full range such as the CSX35-S2 (pictured). Community Professional Louspeakers, Chester, PA; 610-876-3400.

Gem Sound DJL-1200

Denon DN-2700F

Beginning with pro CD players for broadcasting, Denon has moved quickly, over the last five years, to take a leadership role in the development of CD players for professional DJs. No model better illustrates Denon's accomplishments than the DN-2700F. With features including 50% +/- pitch control, looping, cue to program and 99-track programmability, this dual transport unit tops many DJ's wish list. Denon Electronics, Parsippany, NJ; 201-575-7810.

Ashly Audio - *FTX Series Power Amplifiers with interchangeable "Power Cards."* By simply substituting a plug-in card, the user can add a mic mixer, crossover, or limiter directly to the back of the amplifier. A great idea for mobiles always looking for ways to save rack space. In addition, the FTX series offers the latest in MOSFET technology backed by Ashly's five-year, worry-free warranty. Ashly Audio, Rochester, N.Y.; 716-544-5191.

Spectrum Electronics - *Complete Mobile Mirror Ball Package.* Mirror Balls have been around since the Big Band dancehall days, but it took Spectrum Electronics to figure out how to mobilize the concept. By suspending the ball from a single pole and illuminating it with an upward facing pin spot, the effect became something mobiles could use, in most venues, without the hassle of heavy trussing or trying to hang the ball from the ceiling. Spectrum Electronics, Tempe, AZ; 800-327-2233.

TOP DJ25 PRODUCTS OF THE '90s

"DESIGN AND TECHNOLOGY" AWARDS

BAG END -ELF *Subwoofer Systems.* Whenever we discover a product that offers better sound with less lugging, we're interested. When we reviewed the original ELF system in 1993, we were knocked out by the sound, particularly the quality and clarity of the bass. But, we were put off by the price and the fact it still wasn't small enough. Now, ELF controllers are available in versions far less costly and make surprising amounts of bass from the smallest ELF subs. Bag End, Barrington, IL; 708-382-4550.

FURMAN SOUND DJM-8

WELL ESTABLISHED FOR QUALITY SIGNAL PROCESSING GEAR, FURMAN SOUND ENTERED THE PRO DJ ARENA IN 1992, BUT NOT WITHOUT FIRST DOING A SIGNIFICANT AMOUNT OF RESEARCH. THE RESULT WAS THE UNCONVENTIONALLY DESIGNED DJM-8 DJ PRODUCTION MIXER. WITH HIGH-LEVEL FEATURES SUCH AS: BALANCED MIC INPUTS WITH EQ, MULTIPLE OUTPUTS FOR ZONES, RECORDERS, SUBS AND LIGHTING, BEAT SYNC LEDS, REPLACEABLE CROSSFADER, 4-BAND MIX EQ, PUNCH BASS SUBHARMONIC SYNTHESIS AND HIGH-QUALITY COMPONENTS, THE DJM-8 REPRESENTS A MAJOR MOVE FORWARD IN MID-PRICED DJ MIXERS. FURMAN SOUND, GREENBRAE, CA; 415-927-1225.

HOSA TECHNOLOGIES CDG-30

OUR INITIAL IMPRESSION OF THE HOSA PRO CDG-30 WAS THAT IT WAS A QUALITY UNIT, WITH INTERESTING AND USABLE FEATURES, BUT WITH LITTLE KNOWLEDGE OF THE COMPANY OR ITS BACKGROUND, WE WERE RESERVED. NOW IT'S A YEAR LATER AND OUR CDG-30 IS STILL PERFORMING FLAWLESSLY. COMPLIMENTING THE VIRTUALLY SHAKE-PROOF TRANSPORT IS A CONTROLLER THAN OFFERS +/- 10% PITCH, 9-TRACK PROGRAMMABILITY AND FRAME-BY-FRAME ADVANCE. A FAVORITE FEATURE REMAINS THE EASY-TOUCH, CALCULATOR-STYLE KEYPAD FOR ULTRA FAST TRACK SELECTION, CUEING, AND PROGRAMMING. THE CDG-30 ALSO HAS ON-BOARD GRAPHICS DECODING FOR KARAOKE ON THE FLY. THE CD-30 OFFERS ALL THE SAME FEATURES, WITHOUT THE KARAOKE OPTION. HOSA TECHNOLOGIES, BUENA PARK, CA; 714-522-5675.

PIONEER CDJ-500G

TAKING A STEP BACK TOWARD "THE FEEL OF SPINNING VINYL," PIONEER INTRODUCED THE CDJ-300G EARLY IN 1994. THIS SINGLE TRANSPORT, TOP-LOADING CDP HAS ALL THE FEATURES YOU WOULD EXPECT, SUCH AS CUE-TO-MUSIC, +/-10% PITCH, LOOPING, AND SAMPLING. IN ADDITION, THE PLAYER'S "MASTER TEMPO" FEATURE VARIES THE TEMPO WITHOUT CHANGING THE PITCH. PLUS, A BUILT-IN GRAPHICS DECODER MAKES THIS NOT ONLY A FINE CD PLAYER, BUT A TERRIFIC PRO KARAOKE PLAYER AS WELL. PIONEER ELECTRONICS, LONG BEACH, CA; 800-PIONEER.

CREST AUDIO CA SERIES

CREST'S CA SERIES, THE CA6, CA9 AND CA12 OFFER DJS AN ABUNDANCE OF POWER AND FEATURES IN A DEPENDABLE PACKAGE. WITH OUTPUT RATINGS OF 1200 WATTS, 1800WATTS, AND 2400 WATTS RESPECTIVELY (BRIDGED MONO, 8 OHMS) , CA SERIES AMPS ARE UP TO THE CHALLENGE REGARDLESS OF THE APPLICATION. STANDARD FEATURES ON ALL MODELS INDLUDE 1/4-INCH AND XLR INPUTS, 5-WAY POST OUTPUTS, FAN COOLING AND CREST'S EXCLUSIVE IGM CLIP LIMITING. UNDER 50 POUNDS EACH, THE CA6 AND CA9 ARE ESPECIALLY MOBILE FRIENDLY. CREST AUDIO, PARAMUS, N.J.; 201-909-8700.

STANTON - TRACKMASTER

HOT MIXING IS AN ART, AND TO THOSE DJS WHO HAVE MASTERED IT, THEIR BRUSH IS A TURNTABLE CARTRIDGE. STANTON HAS BEEN A LEADER IN BROADCAST AND PRO DJ PHONO CARTRIDGES FOR DECADES AND, IN 1994, UNDERSCORED THAT LEADERSHIP ROLE WITH THE TRACKMASTER SERIES. IN OUR ORIGINAL REVIEW, WE WERE AMAZED AT HOW THIS CARTRIDGE STAYED GLUED TO THE GROOVE EVEN UP-SIDE-DOWN! WE ALSO LIKE THE SPECS: 20HZ-20KHZ RESPONSE AND OUTPUT VOLTAGE OF 5.2MV. STANTON MAGNETICS, PLAINVIEW, N.Y. ; 516-349-0235.

SOUNDTECH DANCE SERIES

SOUNDTECH'S DANCE SERIES ENCLOSURES ARE PROVE THAT YOU CAN GET PLENTY OF BASS FROM A WELL-DESIGNED AND TUNED 2-WAY SYSTEM. USING LONG EXCURSION 12" AND 15 WOOFERS THE DS2 AND DS5((RESPECTIVELY) HAVE WHAT IT TAKES TO MOTIVATE THE DANCEFLOOR. IN ADDITION TO GREAT SOUND, THEY'RE WELL-BALANCED FOR EASY TRANSPORT AND POLE MOUNTING, AND CARPETTED FO LONG-TERM DURABILITY. THE DS2 HANDLES UP TO 190 WATTS RMS AND IS PERFECT FOR SMALL TO MEDIUM HALLS. THE DS5C IS RATED AT 340 WATTS RMS FOR HIGH SCHO GYMS AND LARGER VENUES. SOUNDTECH, VERNON HILLS, IL; 708-913-5511.

GEMINI PMX-3500

GEMINI IS A LONG ESTABLISHED NAME FOR WELL DESIGNED, DEPENDABLE (YET ECONOMICAL) DJ PRODUCTS. ALTHOUGH THE GEMINI NAME IS NOW SEEN ON WIRELESS MICS AND PRO CD PLAYERS, GEMINI HAS REMAINED A LEADER IN DJ MIXERS. ONE OF THE MOST POPULAR IS THE PMX-3000, A NON-SAMPLING, FOUR-CHANNEL UNIT WITH DUAL PHONO AND MIC INPUTS, FIVE CD/LINE INPUTS, SEVEN BANDS OF EQ, A LED DISPLAY, AND AN ASSIGNABLE/REPLACEABLE CROSS FADER, ALL FOR UNDER $400. THE AWARD HOWEVER, GOES TO THE PMX-3500. WITH ALL THE FEATURES OF THE 3000, THIS UNIT ALSO HAS ON-BOARD SOUND EFFECTS AND ECHO, WHICH CAN BE USED TO ENHANCE YOUR PROGRAM MUSICALLY OR HUMOROUSLY. GEMINI SOUND PRODUCTS, CARTERET, N.J.; 908-969-9000.

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994-26

Top DJ 25 Products Of The '90s

In selecting the Top 25 products of the '90s (1990-1994), top consideration was given to those manufacturers most aggressive in developing, introducing, and promoting their products to professional DJs and KJs. From each manufacturer, we selected a product introduced between January 1,1990 and December 31, 1994. Products were selected based on uniqueness of features, value, and reputation for reliability. All products selected have been subject of a Mobile Beat "Scoop," "On The Road" review, or long-term report. To the best of our knowledge, all products in the Top 25 are easily obtainable through DJ supply stores or manufacturers direct.

MARTIN/TRACOMAN ROBOCOLOR MOBILE

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METEOR PROBEAM SERIES

If there's a single effect that should be in every mobile light show, this is it. Meteor's ProBeam series projectors provide a simple yet effective way to greatly enhance the atmosphere at any venue. Using bright lamps, excellent optics and a unique array of imported color and graphic wheels, ProBeams can wash a dancefloor or the surrounding area with a mesmorizing display of stunning colors, shapes and graphics. Look for several new upgraded models in the very near future. Meteor Light and Sound Company, Madison, AL; 205-772-9626.

UNIVENTURE DJ EXPRESS 400

The key to success is timing. Univenture, having the perfect CD transporter for the times, has produced a winner! The DJ Express 400 system has made it possible for DJs to carry 400 CDs in a single, lockable, hard-shell case. No more cracked jewel cases, either, with Univentures lightweight, durable view pak safty sleeves. Univenture, Dublin, OH; 800-992-8262, Canada 800-563-3656.

LIGHTCRAFT MOBILE 400

Using a modular approach, Lightcraft's 400 series of controllers for par lighting and effects made mobile lightshows controllable. Available low voltage modules (410, 411, 412, and 413) provide chase, dimming, and switching for par cans and special/motorized, and up to 16 chase patterns, with built-in mic and speed control. Lightcraft/LSS Laboratories, Center Harbor, NH; 603-253-7217.

BMP · CDX COMPACT DISC XPRESS · PROMO ONLY · HOT HITS

DJ COMPILATIONS

During the first half of the 90's decade, we've seen five companies rise to the challenge of producing high quality, specialty CDs for DJs. They are:

CDX, Nashville, TN 615-321-0800 — Country Compilations
HOT HITS, Nashville, TN 800-248-4848 — DJ Pop and Country Compilations
PROMO ONLY, Casselberry, FL 407-331-3600 — Club Series
BMP, Huntingdon Valley, PA 215-947-6935 — Complete Party Series
ERG, Mississauga, Ontario Canada 800-465-0779 — Knockout Hits Series (Available in Canada Only)

MTX MX-600

With a variety of input options, including two selectable phono/ lines, plus mono and stereo outs, the MTX MX-600 lets you configure your system your way. In addition, there are bass and treble controls on all four channels, a replacable crossfader, master balance, LED display, and a powerful headphone amp you can hear over the mix. The sampler section offers eight seconds of CD quality memory with a big list of stutter, echo and delay possibilities. Through a combination of quality and great features, the MX-600 offers DJs shopping for high-end excellence and value. MTX Soundcraftsmen, Phoenix, AZ; 602-438-4545.

Wireless microphones have revolutionized mobile performance. The days of being a DJ, restricted by a microphone cord, are gone. Now we're free to roam the floor, be it to introduce the best man for a wedding toast, lead in a garter toss, or to teach a dance step. Nady's 201 was selected as a favorite based on its clean sound, very good range, true diversity performance and availability either as a hand held or head worn. Nady Systems, Emeryville, CA; 510-652-2411.

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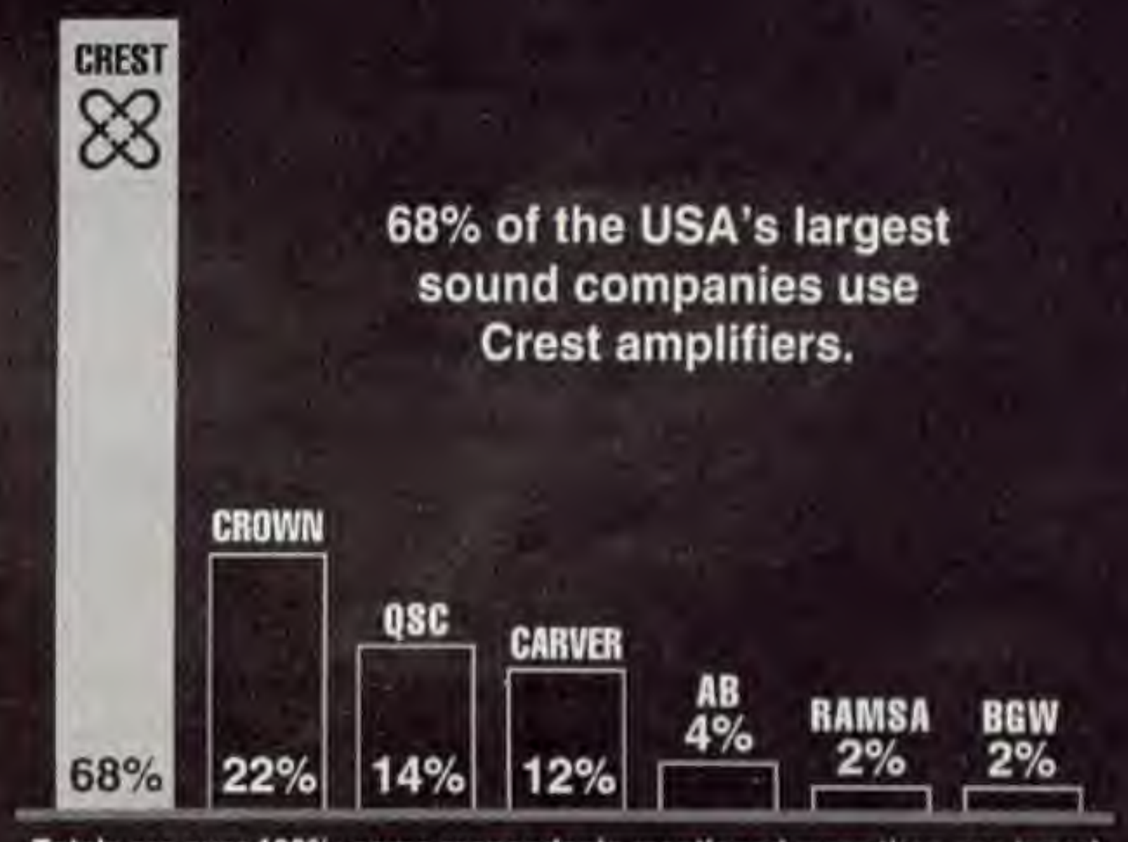

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DANCEROCK of the '70s

By Jay Maxwell

The sounds of the '70s were even hotter than the era's bell bottom jeans and wide collars; the styles are (thankfully) gone, but the music isn't. The music created enough impact that many radio stations devote part of their day playing just '70s music. There is even a trend for radio stations to change their entire format and play all '70s, all the time. In the medium size market of Charleston, S.C., for example, two radio stations now play nothing but the hits from the Nixon-Ford-Carter era.

Times are changin'

For many years, radio stations only "peppered" their format with "oldies," which generally defines the years from 1955 through the mid 1980s. Surprisingly, I don't know of any station (though a few may exist) that plays music from only one decade, other than the '70s. Why have radio stations targeted this particular decade?

One of the principle reasons has to do with the demographics of their listeners. People who grew up in the '70s are now in their mid 30s - 40s, with careers in their prime. In order to draw a large enough listenership, and in return increase the radio station's advertising revenue, stations are playing the music their influential listeners grew up with. Whether or not this theory will prove successful has yet to be seen. This trend, however, requires DJs to be aware. If people hear a song on the radio, they will most likely request it at a gig ... maybe yours.

Not just disco

You might think of disco when someone asks you to play something they can dance to from the '70s. *Y.M.C.A.* is a standard, and when people ask you to play some Bee Gees they usually aren't pulling your leg. However, many rock 'n' roll party songs exist for those who want some dance tunes other than disco.

It should be no big surprise that *Old Time Rock & Roll* (Bob Seger) is the No. 1 requested song, since it topped the *Mobile Beat* Top 200 again this year. This song was recently released on Bob Seger's Greatest Hits CD. ***Rock & Roll Part 2*** has received a lot of airplay in the last few years mainly because it has become synonymous with hockey games and other sporting events. The movies helped bring back some other hits: Tom Hank's blockbuster "Forrest Gump" gave new life to the Four Season's *December 1963 (Oh What A Night)* and "Reality Bites" gave us a soundtrack that helped another generation discover The Knack (*My Sharona*).

Cover versions of a song may also cause a resurgence of requests for the original. Some of the hits include Venus (Bananarama '86), Smokin' in the Boy's Room (Motley Crew '85), *Play That Funky Music* (Vanilla Ice '91) and *Walk This Way* (Run-D.M.C. '86). Both the original and cover versions of these four tunes made Billboard's Top 10 list with the exception of Motley Crew's version of *Smokin'* which peaked at No. 16.

Jay Maxwell owns and operates Jay Maxwell's Music by Request, Charleston, South Carolina's most requested DJ service. He is also a mathematics professor at Charleston Southern University.

Best of The '70s

#	Artist	Song Title	Yea
1	Bob Seger	Old Time Rock & Roll	79
2	BTO	Takin' Care Of Business	74
3	Gary Glitter	Rock & Roll Part 2	72
4	Four Seasons	December, 1963	76
5	Rod Stewart	Hot Legs	78
6	Jim Croce	Bad, Bad Leroy Brown	73
7	Lynyrd Skynyrd	Gimme Three Steps	75
8	Three Dog Night	Joy To The World	71
9	Knack	My Sharona	79
10	Hollies	Long Cool Woman	72
11	Elton John	Crocodile Rock	73
12	CCR	Down On The Corner	70
13	Rolling Stones	Brown Sugar	71
14	Lynyrd Skynyrd	Sweet Home Alabama	74
15	Grand Funk Railroad	Some Kind Of Wonderful	75
16	Golden Earring	Radar Love	74
17	Jim Croce	You Don't Mess Around With Jim	72
18	Shocking Blue	Venus	70
19	Blues Brothers	Soul Man	79
20	Wild Cherry	Play That Funky Music	76
21	Steam	Na Na Hey Hey Kiss Him Goodbye	70
22	T. Rex	Bang A Gong (Get It On)	72
23	Rolling Stones	Beast Of Burden	78
24	Brownsville Station	Smokin' In The Boy's Room	73
25	Loggins & Messina	Your Mama Don't Dance	73
26	Blondie	Heart Of Glass	79
27	CCR	I Heard It Through The Grapevine	70
28	Rolling Stone	Miss You	78
29	Bad Company	Can't Get Enough	74
30	Rod Stewart	Da Ya Think I'm Sexy?	79
31	Aerosmith	Walk With Way	77
32	Kiss	I Was Made For Lovin' You	79
33	David Bowie	Fame	75
34	Robert Palmer	Bad Case Of Loving You	79
35	Elton John	Saturday Night's Alright For Fighting	73
36	Steve Miller	Rock 'N Me	76
37	Kiss	Rock And Roll All Nite	75
38	Rare Earth	Get Ready	70
39	Bay City Rollers	Saturday Night	75
40	Sweet	Little Willy	73

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Sets 'n Segues

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Boot Scootin'Boogie

Electric Boogie
Brick House
Rump Shaker

Push It
Wild Thing
Move This
Y.M.C.A.

Y.M.C.A.
Hokey Pokey
Chicken Dance
New York, New York

Rhythm Is A Dancer
Move This
Come Baby Come
Gonna Make You Sweat

Mony Mony
Love Shack
Old Time Rock & Roll
You Shook Me All Night Long

Hot, Hot, Hot
Hokey Pokey
Chicken Dance

Now send us a list of your favorite 3 or 4 song sets!

Address on page 10

Catch the hits, hook, line and sinker

Music News

By Fred Sebastian

So new I can't tell you

With 1995 well under way it looks like it will be a banner year for various artist releases on CD. As early as the first of February it was apparent the labels had been very busy. The result is an abundance of releases. As this wave of compilations splashes ashore, I have the difficult, yet rather enjoyable, job of sorting through thousands of titles to find the best. In my continuing swim through this ocean of prospects, and with welcome feedback from DJs all over, I have good news. Here are just a few of the many recent releases worth considering. Among the exciting prospects are several compilations not available for review by press time, but most likely available by the time you read this. **"'95 Grammy Nominees"** includes all five nominated songs in the three top award categories: Record Of The Year, Pop Male Vocal, and Pop Female Vocal, all on one CD. Unlike the volumes of Grammy compilations released in 1994 — which included live performances — this collection has the hit studio versions. Artists include: Bruce Springsteen, Mary Chapin-Carpenter, Boyz II Men, Bonnie Raitt, Sheryl Crow, Luther Vandross, Michael Bolton, Seal, Elton John, Formerly Prince, Mariah Carey, Barbara Striesand, and Celine Dion. (Call the number at the end of this article for complete track listings, which were not available at press time.)

Mix up

If **"Dance Mix '95,"** which is slated as a limited edition, is only half as good as "Dance Mix USA 1 & 2", it should do very well. Originally sold on TV, there was some confusion as to the tracks on the earlier releases. That is because there are two versions — Canadian and American. Dance Mix '92, '93, and '94 are the Canadian counterparts that are identical to th U.S. versions except for two or three tracks "Dance Mix '95" is expected to do well an sales are being counted even before its re lease.

Another series that has been popula among clubs for contemporary and new dance is the release **"Brilliant Volume 5."** Call the number at the end of this articl for listings.

Don't stop the music

Mega mixes and nonstop CDs are proven winners, that's evident from the success of "Dance Mix USA" and the "MTV Part To Go" series. On the heels of "The Great est Mixes Of All Time," which included grea mega mixes from Capella, 2 Unlimited Twenty 4 Seven, Ramirez, and the bootleg mega mix of KC & The Sunshine Band comes the new **"Power Dance Hit Mixes"** It contains four mega mixes, the first — ***Hit Of The Year 1994*** — runs 29 minutes This mix has a club sound and the energetic pace to match. Feature tracks are *Bang*-Bang, *I Gotta Feel*-J & Scott, *You Love*-Fargetta, *No Time To Waste*-T-Spoon *What Do I Need* - Daz, *Doop*-Doop, *Jack To The Sound Of The Underground*-Hithouse, *Can't Stop Dancing ('94 version)* -Bass Bumpers, *Music Of Your Mind* - Paul Harry's, *What's Up* -DJ Miko, *Passion '94*-Go Brooklyn, *Let the Rhythm Take Control*-Activate, *Soul & Body*- T.F.O., *Rhythm* - DJ Miko, *Beat Of The Drum*-Activate, *Don't Stop*-The Outhere Brothers, *La Cucamarcha*-TNN, *Can't You See*- Dancefloor Syndroma. ***Euro House Mix*** includes: *What Do I Need*-Daz, *What's Up*-DJ Miko, *Passion '94*-Go Brooklyn, *I Can't Understand*-Essono, *Let The Rhythm Take Control*-Activate, *Que Idea*- Zentral, *Doop*-Doop. ***U.S. House Mix*** includes: *Been A Long Time*-The Fog, *Back It Up*-Cosmo Crew, *Doop*-Doop, *No Time To Waste*-T-

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Oglio 80's Quartet

Oglio Records, fast establishing itself as the premiere label for the best pop and rock, as well as the most obscure punk and new wave of the 80s, has enhanced its catalog with *Punk University* and the debut of the new series *Flashback Cafe*. In addition, there are two new discs in the Richard Blade series.

TRACKS

Flashback Cafe Vol. 1

Tears For Fears...Advice for the Young at Heart
Crowded House...Don't Dream It's Over
Dream Academy...Life In A Northern Town
Fiction Factory...Feels Like Heaven
Johnny Hates Jazz...Shattered Dreams
Feargal Sharkey...A Good Heart
Nick Lowe...Cruel To Be Kind
ABC...All Of My Heart
Freur...Doot Doot
Art Of Noise...Moments In Love
The Stranglers...Always The Sun
The Church...Under The Milky Way
The Psychedelic Furs...Heaven
Haircut One Hundred...Love Plus One
Aztec Camera...Oblivious

Punk University

Suicidal Tendencies...Institutionalized
Buzzcocks...Orgasm Addict
999...Homicide
The Ramones...Beat On The Brat
Vandals...Ladykiller
Adolescents...Amoeba
Circle Jerks...Wild In The Streets
Redd Kross...Annette's Got The Hits
X...Los Angeles
Fear...New York's Alright If You Like Saxophones
Iggy Pop...Lust For Life
Killing Joke...Eighties

Richard Blade's Flashback Favorites #5

Real Life...Send Me An Angel
Pete Shelley...Telephone Operator
Tommy Tutone...867-5309/Jenny
Men At Work...Overkill
Bangles...Hero Takes A Fall
Psychedelic Furs...The Ghost In You
Bill Nelson...Acceleration
The Plimsouls...A Million Miles Away
Polecats...Make A Circuit With Me
Joboxers...Just Got Lucky
Bad Manners...Samson And Delilah
Wide Boy Awake...Chicken Outlaw

Richard Blade's Flashback Favorites #6

The Suburbs...Music For Boys
3D...X Ray Eyes
Mi Sex...Computer Games
Nina Hagen...Universal Radio
Bollock Brothers...Harley David
The Chameleons...In Shreds
The Romeos...Seriously Affected
Nick Lowe...Cruel To Be Kind
Payolas...Eyes Of A Stranger
The Stranglers...All Roads Lead To Rome
I Am Siam...Talk To Me
Shriekback...Nemesis

Spoon, *The Music's Got Me* ('94 UK Remix). ***Power Dance Classics*** includes: *One Day*- Sly, *Runnin'*-Bass Bumpers, *Be Free*-Logical Beat, *Sube Sube*-Marchin', *Que Idea*-Zentral, and *Go Extreme*-Panel 4.

"DJ's Delight-The Best Of 1994", released early last year, is full of crowd pleasing tracks. It's a nonstop (premixed) CD of dance you can also track individually. With 26 tracks, they are not obviously all full-length versions but the mixes are very good and so is the music. As with any trackable nonstop CD, you can use your time remaining indicator to mix out. The tracks include: *The Summer Is Magic*-Playahitty, *The Best*-Lalene, *Are You Ready?*-Happymen, *Save Me*-EXP, *Be My Lover*-Black Think, *Wonderful*-Sharon S., *Stealing The Night*-Direct Input, *I'm Freaky*-K3M, *You And Me*-With It Guys, *You Make Me Feel Good*-J.K., *Together*-Lalene, *Saturday Night*-Whigfield, *Move Your Body*-Anticappella, *Get Away*- Doc Brown, *Dancing Through The Night*-Sharada House Gang, and more.

Have you heard the dance version of "*'Dominique,'*The Singing Nun"? Well it's on **"Defi DJ,"** and it's good. It's part of Moose Mega Mix, a track with portions of the full-length tracks on this CD. A late '94 release, this is likely to get good use. Several tracks like *Smells Like Teen Spirit* by Abigail (the dance version of Nirvana's song) keeps getting play. Other tracks are: *House Of Love*- Smooth Touch, *It's A Living Thing*-CB Milton, *I Wish*-Episolon, *Dream Catcher*-BKS, *Don't Give It Up*-Sonic Surfers, *No One* -2 Unlimited, and many more.

"Goldene Europa '94" is a late breaking collection that offers some of the dance superstars, as well as promising contenders. The 18 tracks are mostly full length, with some 12-inch, extended versions. Tracks include: *Look Who's Talking*- Dr. Alban, *Cotton Eye Joe*- Rednex, *No One*- 2 Unlimited, *Oh Baby*-Twenty 4 Seven, *Everybody*-DJ Bobo, *Everybody Gonfi Gon*-Two Cowboys, *Let Me Be Free*-2 Brothers *On The 4th Floor*, *Run Away*-MC Star & The Real McCoy, *Hey Susser*-Luclectric, and more.

"U.S. Dance Party Vol. 2" is a two-CD that sets a mood of retro, pop and dance, with a taste of R&B. Featuring mostly 12-inch extended versions, the sound is more hit radio than contemporary club. *I'm needin' you* by Fun Fun, *Can You Give Me Love* by Rhythm Method, and *Never Left* by Always There are a few reaching hit potential. Also in the running are: *No One Breaks My Heart* -Azure, *It's A Party*-Master Mind DJ, and *Rockin Me*-The Professor. It also includes the extended version of the No. 1 European hit by Mo-Do *Eins, Zwei, Polizei*. As usual, the ZYX label recording quality and instrumental is excellent but, unfortunately, they still haven't taken that extra step to use a real drummer. Some of the other tracks are: *Don't You Wanna Know*-Abigail, *Living In The Sunshine*-Clubhouse, *Inside*-501, *Western*-Falcon Krest, and others — 24 tracks in all.

"Dance Mania '95" features 22 tracks that include radio versions of: *Short Short Man*-20 Fingers, *Cotton Eye Joe*-Rednex, *Let Me Be Your Fantasy*-Baby D, *Another Night*-MC Star & the Real McCoy, *Don't Leave Me This Way*-Thelma Houston, as well as a new remake of *Total Eclipse Of The Heart* by Nicki French, *Set Me Free-N-Trance*, and others by Jaki Grahm, Kathy Sledge, Mr. Roy, Carol Bailey, Strike, Whigfield, and more. Nearly 80 minutes of dance!

In Europe, outstanding various artist compilations are commonplace. One perfect example is the two-CD set **"Brit Awards '95"**. The "Brit Awards" are the equivalent of our Grammys. A CD has been released each year for the last several years featuring virtually all the nominated songs in most of the top categories. Unfortunately, availability of prior releases seems to have dried up in the U.S. The release is a broad and im-

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pressive look at what made the music scene for '94 and early '95 in Britain. Most of the tracks share the same hit status here. Here is a taste: What's The Frequency Kenneth-REM, *Patience Of Angels*-Edie Brickell, *My Heart*-Neil Young, *Mmm Mmm Mmm Mmm*- Crash Test Dummies, *Kiss From A Rose*-Seal, *Sulky Girl*-Elvis Costello, *Run To You*-Bryan Adams, *You Gotta Be*-Des'ree, *Zombie*-The Cranberries, *Motherless Child*-Eric Clapton, *Circle Of Life*-Elton John, *Searching*- China Black, *7 Seconds*-Youssou N'Dour w/ Neneh Cherry, *Midnight At The Oasis*-Brand New Heavies, over 35 tracks in all.

I Know That Song!

DJs the world over share one rule — play something familiar. People like hearing music they know. One way of doing this, without compromising the energy level on a dance floor, is by using dance cover versions. Unlike remix cover versions or remakes, as they're often referred to, are new productions of old songs by artists other than original. In the case of dance covers, the sound is very contemporary yet true to the original melody. Though many remakes have been made of classic dance hits, the best dance remakes are of familiar hits that were not originally dance songs. When covers are made of ballads and rock songs the result is often dramatic and exciting; it creates a whole new way of enjoying hits we've loved.

The series **"Do It Again Vols. 1,2,3"** and **"The Best Of"** (both two-CD sets) offer an excellent selection of dance covers. Included in this series, along with the two mentioned above, are Patty Smith's *Because The Night* by Co.Ro, Foreigner's *Urgent* by Cold As Ice, Chris Isaak's *Wicked Game* by Paul Parker, Zaeger & Evan's *In The Year 2525* by The Act, John Lennon's *Imagine* by Unity, Bill Wither's *Ain't No Sunshine* by Indian Nation, REM's *Losing My Religion* by Abigail, Third World's *Try Jah Love* by P.D.P., Bob Marley's *Is This Love* by Bass X, Cyndi Lauper's *Time After Time* by Project P, George Michael's *Careless Whisper* by Sarah Washington, and Cutting Crew's *I Just Died (In Your Arms Tonight)* by Bitter Blue.

"Famous Dance Cover Hits Volume 2" and **"Do It Again Volume 2-U.S. Edition"** are new dance covers on the ZYX label. "Famous Dance Cover Hits Vol. 2" is an excellent collection of new remakes. Among the 13 tracks are: Nilsson's *Without You* by Minnesota, Micheal Zaeger's *Let's All Chant* Ministry Of Sound, Abba's *Gimme Gimme* by Cabballero, The Supremes' *In The Name Of Love* by Lisa Marie, Duran Duran's *The Reflex* by Project P., Melissa Ethridge's *Somebody Bring Me Some Water* by Susan Wall, and more. This CD is a winner.

"Do It Again Vol. 2-U.S. Edition" is a 12 track collection of dance remakes sure to make some ears happy. My favorites are Nena's *99 Red Balloons* by Bombastic, *Prohibition Groove* by Prohibition, Rod Stewart's *Have I Told You Lately* by Jessica Jay, *Jump Up Everybody* by Kingston Club (not a remake), Roxette's *Sleeping In My Car* by Kay & B.J., Blondie's *Heart Of Glass* by Double You, Nirvana's *Smells Like Teen Spirit* by Abigail, 4 Non Blondes *What's Up* by Miko, and more. This section would not be complete, however, without mentioning the other dance remakes — Celine Dion's *Power Of Love* by Beverly, and Quarterflash's *Harden My Heart* by Time Out.

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Oh no, could it be?

Some have suggested that Acid goes hand in hand with techno. Because of this, I have dubbed this new sound as "Acid-Country." It started in Europe and now seems to be picking up speed here. The sound in its present form combines traditional country music with contemporary dance and techno sounds to create uhhh... Acid-Country. The first release with this sound comes from the group Two Cowboys. Perhaps most responsible for this sound reaching our ears is the dance remake of the traditional *Cotton Eye Joe* by Rednex. Another release that offers a taste of this new sound is the traditional *Western (Everybody Go See Go)* by Falcon Krest.

Whatever you think of this new sound, one thing is certain, because of the heavy participation in dancing to country music, your audience is already on the dance floor. Some of the older set will scatter but, the younger set will enjoy. The compilations mentioned above are an excellent way to sample the new sound without committing to it.

And on that note, until next time, Stay Tuned.

Fred Sebastian is the music buyer for AVC Sebastian — music distributors who specialize in supplying the DJ industry. All compilations mentioned are picked for usability as measured by response and sales to DJs across the country. For a catalog of over 1,300 various artist CDs with complete track listings (including those reviewed) send $7 to AVC, 68 Llewelyn Ave., W. Orange, NJ 07052, or call (201) 731-5290.

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It's The Eighties... again!

Shawn Miller

ver the last couple of years, 70's music has been getting played and overplayed to the point where people are again looking for a change. Like many of you, I played 70's tunes during the 70's and again in the 90's. Now 80's music is making a comeback and with much greater impact than the 70's music ever did.

Radio stations across the country are pumping 80's tunes. VH-1 plays 80's videos most of the day. As a DJ, you can greatly enlarge the number of people that participate during an event by mixing '80s with '90s or '80s with '70s — depending on the crowd.

Remix Rave

When 80's music began making its big comeback last year, many DJs were getting requests for tunes they either didn't have or didn't know. Much of the music that hit big in the 80's was from the U.K. and was played either on the East or West Coasts, rarely both at the same time or at all (for more info on the '80s: See *MB* Dec./Jan.). Hot Tracks, one of the oldest remix services in the industr, has been right on the mark with the release of "The Edge - Level 1" which is a main tool for any DJ needing 80's products. As a result of the huge success of LEVEL 1, and the continuing demand of DJs needing 80's music, "The Edge - Level 2" was designed and completed with 24 of the hottest 80's tracks ever. Hot Tracks has really outdone themselves this time with an unbelievable playlist.

THE EDGE - LEVEL 2:

This follows the same format as "Level 1." The issue is pressed as a two-CD set with totally separate tracks. Each track runs from 5-8 minutes, complete with

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32 beat intros, at least two breaks and cold ends. As with Level 1, Hot Tracks focuses on remixing for DJ friendliness rather than heavy obscure production. This ensures your crowd will not only immediately identify the song when you beatmix into the previous track but, will also make it easy for you to mix into your next track. "The Edge - Level 2" *Two Shoes* - Adam Ant, *Bad Boys* - Wham, *Der Kommissar* - Falco, *Promises Promises* - Naked Eyes, *Don't You Want Me* - Human League, *Who Can It Be Now?* - Men At Work, *99 Luftballoons* - Nena, *Electric Avenue* - Eddy Grant, *Time* - Culture Club, *Heart Of Glass* - Blondie, *Too Shy* - Kajagoogoo, *New Year's Day* - U2, *Relax* - Frankie Goes To Hollywood, *Turning Japanese* - The Vapors, *Sweet Dreams* - Eurythmics and much, much more. I could hear you singing while you were reading. Truly, this is the largest collection of 80's remixes ever, with clear edits and easy to follow time markers. It's sure to immediately fill any dancefloor.

FUNKYMIX ISSUE 19:

This is sure to be as huge as their previous issues. "FunkyMix" is released as a three-record set or one CD. The vinyl comes complete with double-wide cue lines for easy break-point locating and the CD of course has printed time markers on the insert. The first track on the issue is *Kitty Kitty* by 69 Boyz which is their big follow up to *Tootsee Roll*. FunkyMix has divided this track into a two-part mix. The first part being, as they describe it, a "burn

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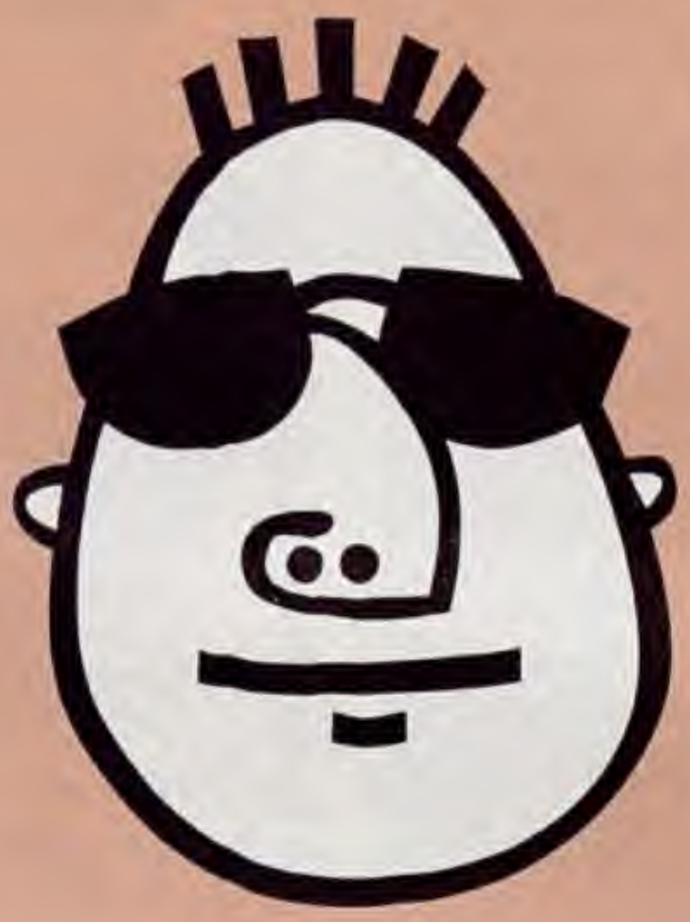
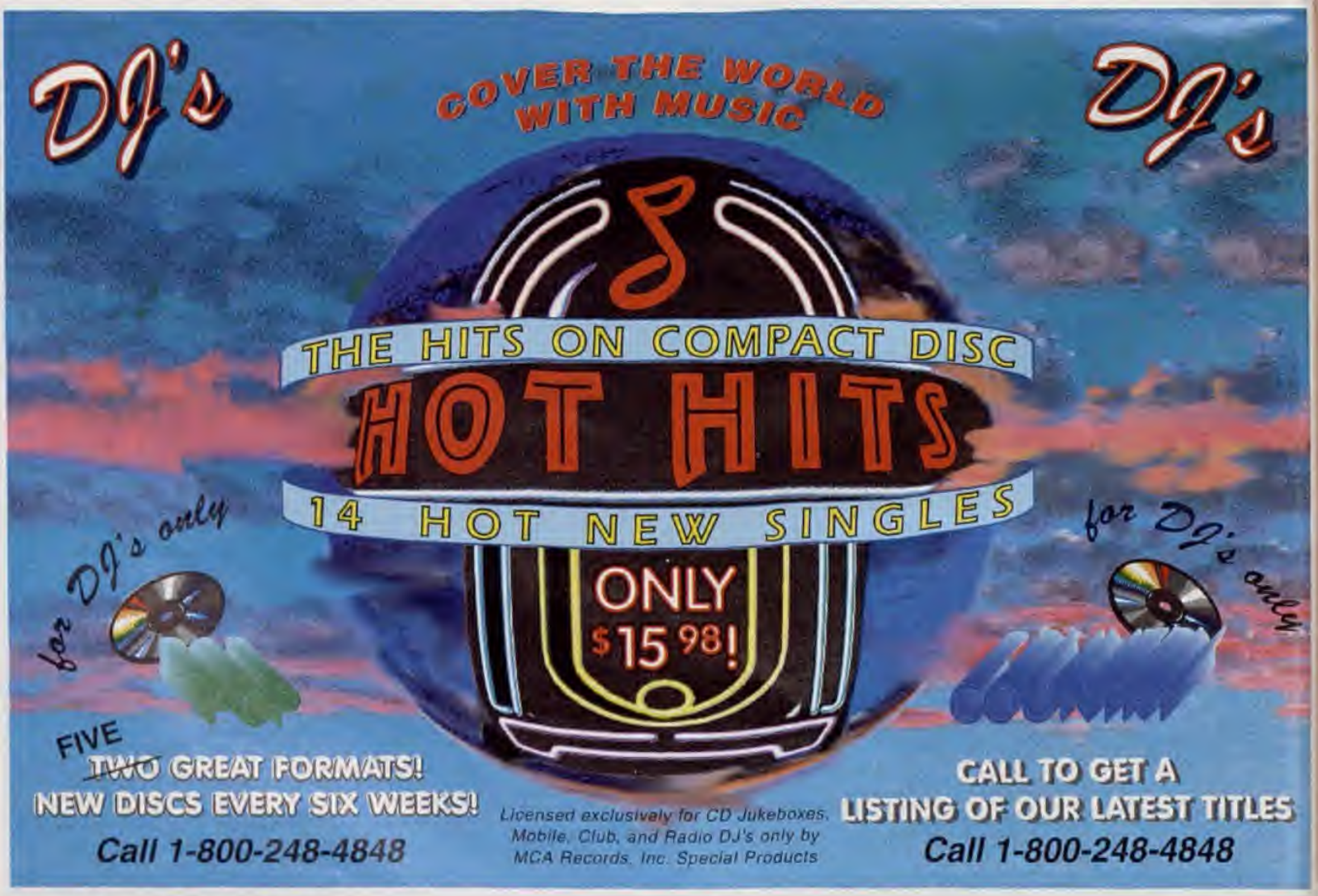
Remix Rave

rubber" driven rocker, and the second part a 133 BPM deep-basser. Whether you spin the first, last or both parts, which can work together (the track doesn't stop), the mix is complete with sirens and dropouts to add a new flavor to an already great track. *Breakdown* - Fu-Schnickens is next with repeat edits and breaks to enhance this track. *Straight To My Feet* - Hammer follows with samples from *Fantastic Voyage* and *Turn This Mutha Out*. The issue also contains remixes of *Back Up Off It* - Dr Dre and Ed Lover, *Short Dick Man* - 20 Fingers, *Flava In Ya Ear* - Craig Mack and a Da Brat mix of *Fa All Y'All* and *Dirty B-Side*. Also look for a great 90's mix of *I Know You Got Soul* - Eric B & Rakim with an added Vaughn Mason backbeat complete with well placed drum samples to complete this updated mix. Also on the issue is *Candy Rain* - Soul For Real, *Get My Freak On* - Afro-Rican, and *Shame* - Zhane'. A complete listing of all "FunkyMix" back issues are listed, along with hundreds of other issues, in the The Remix Warehouse catalog which you can obtain for free by calling 1-800-241-MIXX (6499).



DISCOTECH ISSUE #31:

Before displaying the latest work from DiscoTech, I've got to commend Lenny Gray, the guy who really makes DiscoTech shine. In just a short time, Lenny has made DiscoTech one of the most requested and respected remix services in the industry. It's great to see him as one of the top three! "Discotech #31" is available as a three-record set or one CD, complete with separate tracks. The first track *Everlasting Love* - Gloria Estefan (who used to create her own songs) starts with a strong 32-beat intro with background samples and then slams you head-on into the vocals. If you've attempted to work with the label version, which doesn't work, you'll definitely appreciate this DJ friendly mix.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Next is *Back It Up* - Robin S which is mixed from the import 12-inch. Mixed with a *Show Me Love* bassline and a clean intro with added chanting from the dub version after the second break that will surely excite and amaze your crowd. The next cut *I Believe* by Shawn Christopher uses chanting through the intro and throws you directly into the vocals complete with samples and multi-edits for a great effect. Also in the issue is a great classic remake of *Dazz* by Brick. DiscoTech has added samples of girls chanting, *"Tonight it's party time"* and male vocals of *"Takin' ya back to the old school,"* and that's just the intro. The edit builds into a break with *Oops Upside Your Head* to complete a mix to surely dazzle any 70's crowd. Also look for an easy to use remix of *Love Come Down* by Evelyn "Champagne" King, and a souped up *Close To You* - Fun Factory and Ice MC's *It's A Rainy Day*. **Note:** If you missed DiscoTech's remix of *Get Ready For This '95* - 2 Unlimited, on issue 30, be sure and pick it up before everyone else is playing it — except you.

And furthermore...

It seems as though I shocked readers last month with the statistic that vinyl still outsells CD 70 percent to DJs. It also seems that CNN did a story not too long ago about vinyl making a comeback as a result of a Pearl Jam release that people ran out to buy, dust off their "stack-16-records-and-it-plops-them-down-one-at-a-time belt-driven record players" (the word turntable doesn't play here) and reminisce. These two things have nothing to do with each other. In fact, immediately after the CNN airing of the report, the word vinyl, or "records" as CNN says, is now on the tongues of people who are looking to purchase more new vinyl releases. Huh? I have nothing against the labels pressing new releases on vinyl, but let's just try and educate people that vinyl spinning DJs have always used vinyl and will most likely continue. And this has nothing to do with Pearl Jam or the fact that at 4 a.m. you can order "The Greatest Trucker Tunes" on five records, three cassettes or one 8-Track tape. Who knows,if CNN does another report, maybe Betamax stores will be opening again all over the country. Confused yet?

To stay completely up-to-date on the most recent remix releases, The Remix Warehouse releases its complete current, special and back issue catalog FREE about every 5-6 weeks. To get on the mailing list you can call us 24 hours a day, toll free at 1-800-241-MIXX. International Customers call (404) 446-5079. For questions or comments on Mobile Beat's Remix Rave, you can contact me directly by FAX at (404) 446-0747 or through Internet email at remixwhs@aol.com

ELVIS ROCK

Elvis is alive in country music

by Hillbilly Rick Meyer

Contemporary country music is heavily influenced by the music and rhythms of the past. No one exemplifies this more than the "King" himself, Elvis Presley.

What has made country music so strong is its ability to adapt. Today people want danceable music and to have a good time. Take a look at Elvis' flicks of the 50's and 60's and you'll see that same kind of motivation and excitement.

What DJ has not played *Teddy Bear, From A Jack To A King, Easy Come Easy Go, Too Much, Wear My Ring Around Your Neck, Your Cheatin' Heart*, and the mega hit played around the country *T-R-O-U-B-L-E*, remade by Travis Tritt? Elvis originally did all these songs! *T-R-O-U-B-L-E* was cut in 1975 almost word for word and beat for beat. Play it sometime and see if the crowd can tell the difference! It's available on the **"Elvis Today"** album. *Don't Be Cruel, Jailhouse Rock, All Shook Up, Hound Dog, Long Tall Sally*, and of course, *Flip Flop & Fly*, are some Elvis' songs being used on country dancefloors today. These songs are guaranteed to help bridge the gap at weddings and parties where you need music that can be danced to by country line dancers and also accommodate those who just want to rock, roll or swing. Check out the new "Tribute to Elvis" album — most of the songs were performed by country singers.

"Elvis Rock"

is a line dance choreographed by Nashville's Vickie Vance and Kevin Johnson for the upcoming "Tribute to Elvis." The dance contains some of Elvis' signature moves: Pelvic rolls, and knee and arm movements.

Choreographers Vance and Johnson are competition dancers with six Grand Champion dance titles. Their credits include The Cowboy Hip Hop and The Funky Cowboy, done for Ronnie McDowell, whose music is very danceable and very Elvis! Look for them at the Wild Horse Saloon in Nashville where they teach most nights.

Graceland salutes "The King"

Elvis Week, an annual celebration, runs August 8-16. Special events at Graceland, Elvis Presley's infamous home, and throughout Memphis, Tenn., commemorate his life and art. Thousands of fans from all over the world attend this event every year.

Graceland sponsors several special events that include: A concert reuniting former Elvis bandmates (August 12), an Elvis-themed dance party, and an art contest. Touring Graceland and its attractions is also a big part of the week. You can also expect a laser show, social festivities like a 5K run, dinners, dances, concerts, exhibits, and much more. Many of the events benefit charities.

The most dramatic and moving climax of Elvis Week is the annual candlelight vigil at Graceland on the anniversary eve of Elvis' tragic death, August 15. Thousands of fans gather outside the mansion gates for a candlelit procession, in quiet tribute, up the winding drive past Elvis' grave site in the Meditation Garden, and back down the walk. The gates remain open all night to accommodate the participants.

For country linedance fans there is an event of special interest on Friday night, August 11. For the second year, Graceland will host an all-Elvis-music evening, with a band and DJ playing Elvis' country, pop, rock, gospel, and R&B classics. The focus will be on country music and the hot new "Elvis Rock" line dance will be performed, along with other Elvis-inspired dances.

Graceland publishes a detailed calendar of events brochure, available in the Spring. Call Graceland at (800) 238-2000 for information on the publication, accommodations, and tours.

"Elvis Rock" -The Dance

Intermediate, level two, wall line dance (rotating clockwise)
32 beats of music / 40 steps or movements.

Suggested music includes "Jail House Rock" by Elvis Presley at 169 BPM or any suitable 120-170 BPM swing music including "Elvis and Andy" by Confederate Railroad at 127 BPM and "I Try To Think About Elvis" by Patty Loveless at 160 BPM.

Prepared by Ed Miller (TN) (618) 453-2583, December 1994.

Start with weight on right foot,
touching left toe diagonally left and forward.

1 - 2 Rotate hips clockwise one rotation using two beats of music.
3 - 4 Rotate hips counterclockwise one rotation using two beats.
5 Twist lower body left, point right knee left (towards other knee)
6 Twist lower body right, point left knee right (towards other knee)
7 - 8 Repeat steps 5 - 6

STRUTS-Remain facing forward while moving right or strutting sideways.

9 Step your left across in front of your right - keep weight on toe, leave heel raised. While stepping move your left arm backward and right arm forward at waist level.
10 While lowering your left heel to the floor snap your fingers.
11 Step to your right with your right- leave heel elevated. While stepping, move left arm forward and right backward at waist level.
12 While lowering your right heel to the floor snap your fingers.
13-14 Repeat 9 (Step left across) - Repeat 10 (Snap)
15-16 Repeat 11 (Step right with right) - Repeat 12 (Snap)

PIVOTS & SWIVELS

17 With weight on right ball pivot 1/4 turn right facing 3 o'clock and step left foot forward and with weight on balls of both feet, pivot 1/2 turn right facing 9 o'clock.
18 Transfer weight forward to right foot.
19 Step left foot forward and pivot slightly more than a 1/4 turn left while swinging right foot forward.
20 Touch right toe beside left heel and with weight on left heel swivel left toe and body right toward 7 o'clock.
21 Touch right heel forward and with weight on left toe swivel left heel right with body facing toward 5 o'clock.
22 Touch right toe beside left heel and swivel left toe right.
23 Touch right heel forward and swivel left heel right.
24 Touch right toe beside left heel and with weight on left toe, swivel slightly right facing 4 o'clock.

HEEL DIGS

(Jazz this up by hopping on the leg that does not go out when touching your heel forward.)

25 Touch right heel slightly forward with strong emphasis.
26 Step right foot beside left.
27 Touch left heel slightly forward with strong emphasis.
28 Step left foot beside right.
29-30 Repeat 25 - Right heel forward - Repeat 26 - Step right beside
31 Touch left toe diagonally forward toward 9:30.
32 Hold one count - Begin Again!

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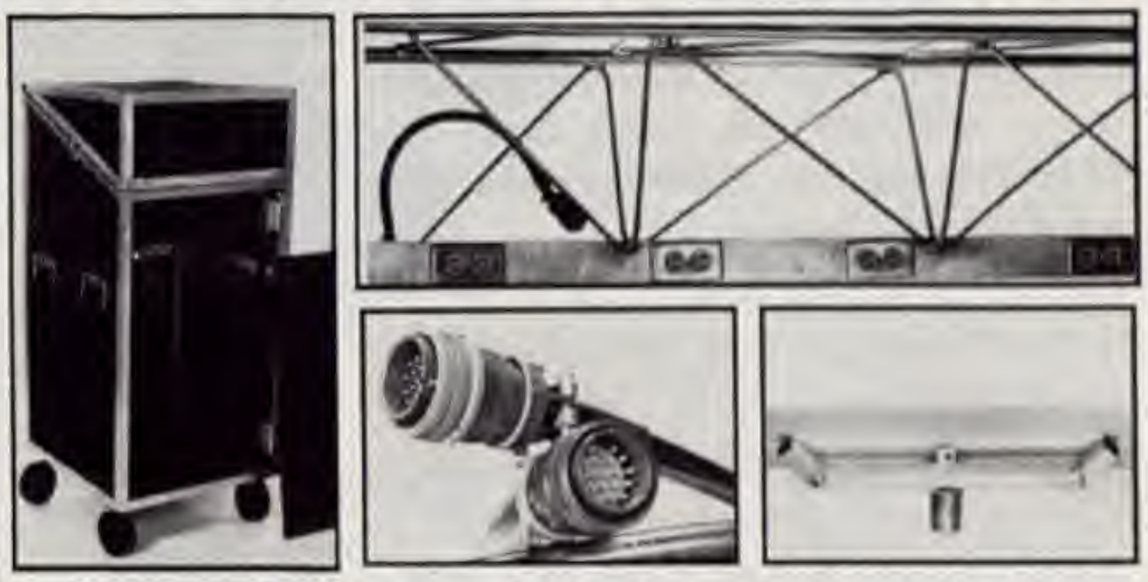

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Right DJ +Right Job= RIGHT ON THE MONEY!

by Reneé Hrehowsik

To send the right DJ you need to know:
- **How many guests will there be? (For size of system)**
- **What is the average age group?**
- **Do they have preference to a male or female DJ?**
- **How much should the DJ interact with the guests?**
- **Should he or she go as far as teaching a line dance?**
- **Would they like a DJ whose forté is oldies, big band or contemporary dance? (DJs can play anything, but all have a personal preference**

The mobile DJ biz has gone through countless changes over the last 15 years. In the beginning (pre-1980) DJs were hired primarily for the music. They offered a large variety of music styles from different eras, played from 45 RPM singles or albums. Most clients were impressed strictly by the fact the DJ, with two turntables, could go from song to song with no "dead air." Times have changed and now being an excellent DJ is an art that requires experience and a lot more knowledge than knowing how to push a "play" button.

Today's demanding clients have many DJ companies to choose from. The public is smarter. Your prospects have seen good and not-so-good DJs in action and they know what a DJ should and shouldn't do. So when you book a gig, make sure you send the right DJ.

Who's best for the job

The best way to determine which of your DJs is best for a particular job, always meet with your clients ahead of time. This way they can tell you exactly what they are looking for. In turn, you can explain to them how different things will be handled so there will be no surprises at the event. Have a set series of questions you can ask each client. The more questions you ask, the better prepared your DJ will be. Both the client and your entertainer will be more confident and able to relax and have a better time.

Don't assume what you believe will work actually will. A regular client of ours likes to have different themes for each of their parties. The last one was "Caribbean Christmas." The committee decided to have a Jamaican band (We also book live entertainment). Knowing, from past experience, that this group likes to do a lot of participation dances, we decided at the last minute to include a DJ to play during the band's breaks. This decision saved the night. The band was absolutely incredible, very professional and the best around, but their Caribbean beat and genuine reggae look was too much for this conservative group to handle. We filled the band's breaks with music the guests were all familiar with and it was the hit of the night. Remember, the band was the committee's decision. Don't assume people always know what they want. It was a matter of good judgment and experience that made the night a success. That is why it is up to you to think of things like this ahead of time.

Another vivid example is class reunions. You would not send an 18-year-old DJ to a 30-year class reunion. Maybe they know the music from the era, but they didn't live through it and the clients know this. It may seem trivial, but appearance can mean a whole lot. The first thing a client notices is the way their DJ looks, how he or she is dressed, their age, smile, etc. This can make or break a party right from the beginning, no matter how much knowledge they have when it comes to music.

Kid Games

During the summer months, many parties include a lot with children. Even though there's a mix of ages, many times it is only the children who will get involved for the first couple of hours. For these events, send someone who can handle kids. The DJ must know he or she may have to get involved and even play children's games with them. They'll do the Chicken Dance and the Electric Slide, but the DJ can't just put the song on and tell them "Go ahead," they have to work with the children and show them a good time. Parents remember this!

Whoever said DJ'ing is easy? Yes, it does actually take preparation and skills. It is best to try to be as well rounded as you can, but everyone has a specialty, so make sure you use these traits to your company's advantage. If someone loves kids, send them to a picnic, if someone loves rock 'n' roll, send them to the class of '75 reunion! There are simple things to do to make each and every event a success.

Reneé Hrehowsik is a DJ/office manager at Sound Spectrum Entertainment, Wallingford, Conn. She has been working full-time with the company for two years but says it feels like a lifetime. No doubt, since Sound Spectrum is owned by her father John Rozz, a regular contributor to MB.

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Clubbin'

A little casual advice from M.B.'s Club Editor

by Ron Burt

I'm a mobile and would like to work in a club but can't seem to get my foot in the door. My style might be different, but I know I can adjust. Do you have any ideas?

A. If you can read a crowd and feel good about your style and mix you shouldn't have much trouble getting your foot in the door. For the most part club jocks get jobs because they know someone. If I were you I would start to introduce myself to area club DJs. Ask them about their mix and the type of dancing that's done at their club. Take notes and compare them with what you've learned from other clubs and jocks in the area. Pass out business cards to all the club DJs and the managers and let them know you're able to fill in if they need a jock. However, when you talk to DJs, don't give them the impression that you want to take their job.

Q. Do you think the popular dances will ever be standardized nationwide?

A. No! Dance instructors are like DJs. Each one has their own style, which is like a personal trade mark. It might be a certain move or maybe a spin, but all want their version of a dance to be a little different than the club down the street. A customer once told me he heard there were three different ways to do the Boot Scoot. I have seen a book with over 30 different ways. This, to me, makes country dancing fun!

Q. I've been working in a club for several months now. When I get home from work it's hard for me to fall asleep. Is this a common problem for DJs?

A. Yes. Everyone has a different way to unwind after work. When I leave work I never listen to the car radio, or go out to breakfast. When I get home, I relax by watching CNN Headline News or The Comedy Network.

Q. The dance instructor at the club I work for wants me to play three line dances, three two-step dances, a waltz, and then a cha-cha. I'm suppose to repeat the same format over and over all night. I've only been spinning country for a short time but it's confusing to me to follow these guidelines. What can I do?

A. When my dance instructor is done with lessons, the show is mine and I spin my music the way I feel best. Write down all your ideas on how to improve the show and set up a meeting with the club manager and the dance instructor. Always remember there are a number of ways to do things, so keep an open mind and, hopefully, so will the dance teacher.

Q. I keep looking for new country remixes but can't seem to find any. Do you know of any new ones?

A. CDX record service is your best bet. They keep up to date with all the new country singles. To go one step further — I haven't really heard any good dance mixes come out of Nashville since Brooks & Dunn's Boot Scoot and Ricky Lynn Gregg's If I *Had A Cheatin' Heart*. Nashville does good extended dance versions but, they still don't know how to do a real remix. Dance mixes are still new to country and that's why a lot of us like to do our own mixes.

Q. I do a mobile show every Friday night at a local Moose Lodge. The dance floor is tile and they want to put a wooden floor down. What's the best kind of dance floor we can get without spending much money?

A. Find a bowling center that's out of business and try to buy the alleys. Put these together and your lodge will have a great dance floor. Some of the best dance floors in Texas used to be lanes in bowling alleys.

Q. I start spinning at 7:30 every night and no one will start to dance until about 9 p.m. What can I do to change this? I'm using up all my good music early in the night.

Send your questions to
Ron Burt
1255 Canton Road,
Suite 525
Marietta, GA 30066

A. First of all, don't play what you consider to be your best dance cuts early at night. I have an older crowd in the club when I start my show. This is the time of night I mix in a few golden oldies; such as some Ronnie Milsap, Randy Travis or Ricky Van Shelton. I also include some hot cuts from the past two years. My hot country cuts are never put on until after 10 p.m. Why waste a good song when no one will dance?

Q. We are taking a trip this summer to Nashville. Where are the best clubs to check out for dancing?

A. Nashville is a fun town and all their clubs are different. A new club just opened called "Cowgirls." I haven't been to this one as of yet but, I heard it's a lot of fun. Everyone has heard of the new "Wildhorse Saloon." The "Wildhorse" is downtown on 2nd Ave. and is where most of the tourists go. They don't call dances and they have the biggest floor in town. The two local clubs where you might see the stars are "Southfork" and "Rodeos" They are out by the airport and Opryland. Both of these clubs have a format where the DJs call and count off the dances. On the north side of Nashville is the "Denim & Diamonds" club which was built about two years ago. No matter where you go you'll have fun at any of the clubs. Remember, if you're a DJ introduce yourself to the club jocks!

Until next issue "Keep Clubbin'!"

Country Dance Music Seminar slated April 2-5

It's sure to be a wild time in Nashville when country DJs from across the land gather at CDMS '95 at the Sheraton Music City Hotel. Among the festivities will be the Dance Music Awards Show at the Wildhorse Saloon with balloting in 300 nightclub locations. There'll be numerous performance by an exceptional lineup of breaking and established country artists plus continual mixing, mingling and partying with other spinners and label reps. For more information, call 615-256-5600 or fax 615-256-5661.

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Ballroom Dancing

by Neil Howard

Whether you just need to cover occasional requests at wedding receptions or want to expand into a whole new market — here's what you need to know!

Throw away your book of games; forget flow and momentum, and toss in your talents as a beat mixer, a ballroom dance engagement is like nothing you have ever done before.

So why get involved in ballroom events in the first place? Simple... it's a lucrative, untapped source of off-peak revenue. Although ballroom functions take place year round, they are frequently scheduled on Fridays, Sundays, or tough-to-book Saturdays during February, March and April. They pay better than working a club or a bar, but if you are serious about hooking this market, think "package price." Charge less per event to lock up several events per year.

Getting the business

So how do you find clients? Start by introducing yourself to the owners of the Arthur Murray franchises in your area. They have social dance functions regularly and often hold these events at the school using a cassette player for music. You might find that once or twice a year they hire a band to perform. If they can pay a band they can afford you.

Contact other dance schools in your area as well. Ask if there's a local chapter of USABDA (United States Amateur Ballroom Dance Association) and who the president is. Call and get on the mailing list so you receive the newsletters. There may be several USABDA chapters within your playing radius. Putting on social dances is what they do, and most members take lessons from a local dance school.

Once you are on the circuit, your reputation will snowball (assuming you're playing the right music). There are very few DJs who cater to this audience, so your competition will be the live bands, who still have a hold on this market. Bands and orchestras provide an atmosphere that's a throw-back to the forties and fifties when this music dominated The Hit Parade. But bands can be expensive, not to mention those 20-minute breaks.

Know the culture

For many ballroom dance fans, dancing is a lifestyle. Learning how to dance brings a lot of people out of their shells. They don't sit out "Kansas City" because they can't jitterbug — they dance to it! If a ballroom crowd sits out one of your songs, it is YOUR fault. These people spend megabucks on lessons and clothes, they will not be passing the time sitting around. Dancing is the prime objective at these events. The dance floor should NEVER be empty.

Ballroom folks can be an elitist lot. When you play a ballroom engagement, bring your best system, but go easy on the lights. Leave the strobes and fog machine at home. Wear a tux or a nice tie and jacket. Be personable, but not glib. Jokes don't normally make it with this crowd. You will probably be required to announce each dance prior to the song you play. If all goes well, the event will be quite satisfying. You will have dancers for every song you play.

What to play

The big question is, "How do I know what to play?" I have provided a brief list of of the songs that work best for me. If you'd like to know more, E-mail me on AOL at N HOWAR747, or call (717) 652-6078. I shall be delighted to assist.

Cha Cha:

Under the Boardwalk	Drifters
Just One Look	Doris Troy
All 4 Love	Color Me Badd
Oye Como Va	Santana
Margaritaville	Jimmy Buffet

For something more Latin:

Cherry Pink & Apple Blossom White	Perez Prado
Tea for Two	Mambo Kings soundtrack

Waltz: (American style, not Viennese)

Could I Have This Dance	Anne Murray
Sam	Olivia Newton-John
Open Arms	Journey
At This Moment	Billy Vera & the Beaters
If You Don't Know Me by Now	Harold Melvin or Simply Re
Alibis	Tracy Lawrence

Fox Trot:

Nice n' Easy, Witchcraft, Star!	Frank Sinatra
Walking My Baby Back Home	Nat King Cole
A Wink and a Smile, or It Had to be You	Harry Connick
Just in Time	Tony Bennett
Moonlight Serenade	Glenn Miller

Swing/Jitterbug (slower):

Kansas City	Wilbert Harrison
Pride And Joy	Marvin Gaye
Motown Song	Rod Stewart

(faster):

In The Mood	Glenn Miller
Runaround Sue	Dion
Rock Around the Clock	Bill Haley

Samba:

Hot Hot Hot	Buster Poindexter or Arrow
Can't Get Enough of Your Love	Taylor Dayne
La Isla Bonita	Madonna
Copacabana	Barry Manilow

Rhumba:

How Deep is Your Love	Bee Gees
On and On	Stephen Bishop
I'm Stone in Love With You	Stylistics
One on One	Hall & Oates
Gina	Johnny Mathis

Mambo:

Tequila	Champs
Johnny's Mambo	Dirty Dancing soundtrack

Tango:

Blue Tango	Leroy Anderson
Hernando's Hideaway	Archie Bleyer

Neil Howard, 47, left radio, after 20 years, in 1989 to do mobile work full-time. An independent operator; he teams with his wife, Karen, at all events. Both are trained in ballroom dance. They specialize in wedding receptions, class reunions, holiday parties and, of course, ballroom dances.

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DJ Shopper's Corner

By Henry Collins

One product that has emerged exclusively out of demand from the DJ industry is the dual-transport CD player (DCDP). First introduced by Numark Electronics, this audio innovation has added a whole new dimension to DJ mixing. Today, with numerous manufacturers cranking out dual-transport CD players, each with their own flavor, buying the right one can be challenging. To get through the "bits" and "bytes" without getting bitten, take a few minutes and review the following information.

Jumping to light speed

Unlike turntables where the cartridge stylus makes physical contact with the record, such is not the case with CD players. With CDs, a low-voltage laser beam focused on the underside of the disc is used to retrieve digital audio information, encoded as ones and zeros. One obvious advantage is no wear and tear on the CD and noise-free playback. But an interesting sidebar to CDs is that now, some record producers are mixing in noise tracks to give their songs that scratchy "vinyl" sound.

While the non-contact playing surface of CDs make them more durable than records, they are not impervious to damage. Like records, CDs require special handling. Care must be taken to avoid scratching or marring the underside of the disc with fingerprints as this can effect playback. Since fingerprints will inevitably find their way on the disc, you need a CD player with good error processing capabilities. Poor error processing will result in mistracking problems and skipping.

A bumpy ride

Error processing is a CD player's ability to recover from a momentary loss of tracking information. This is the one feature that separates quality CD players from average units.

There are basically two types of error conditions that a CD player may experience: **random** and **burst** errors. Random errors are caused in disc production by inaccurate photoresist coating, cutting, etc. Burst errors are caused by scratches and fingerprints on the disc surface.

Gemini CD-8800

The CIRC (Cross Interleave Reed Solomon Code), developed by Sony, can cope perfectly with random and burst error conditions. In fact, error conditions resulting from a loss of over 4,000 data bits can be corrected by CIRC. When a random or burst error is encountered, resulting in a loss of program data, the system attempts to recover the lost information through an advanced interpolation process. If data lost is too extensive, the system momentarily mutes the audio signal to prevent reproduction of unwanted distortion or transients. In addition, a control signal is sent to the laser pickup's servo mechanism to insure continuous and positive tracking. With conventional CD players, a loss in tracking information can result in random and uncontrolled pickup movement.

One approach used to insure accurate disc tracking incorporates a three-beam laser. This Sony innovation splits the laser beam into three finely focused beams.

By monitoring and comparing signal information reflected back by each beam, the unit's tracking circuitry is able to aim the laser pickup more precisely. When considering the purchase of a CD, be on the look out for Sony-made transports and CIRC error correction technology.

Get up and go

Instant start capability is a must for a professional CD player. By instant start we mean virtually no delay in playback of a cued music selection when play is initiated. Lack of instant start capability was one of the major shortcomings of Numark's first generation CD players.

To provide instant playback, some CD players cue tight to the very beginning of the music, utilizing memory to store a small portion of the selection. Others cue directly to the time code as recorded on the disc. Although this normally provides instant playback, you are, to some extent, at the mercy of the recording engineers.

Userfriendly cueing

One of the biggest challenges facing any DJ CD manufacturer today is designing a user friendly method of program cueing. Unlike home CD players, DJs need a fast and simple way to access any track of the disc... not just the start of a music selection.

In their quest to provide DJs with a fast and straightforward way to cue CDs, a number of manufacturers offer some innovative solutions to this problem. Some of these incorporate jog wheels, pushbuttons, sliders and joystick controllers. One single-transport CD player (SCDP), Pioneer's CDJ-500G, features a highly functional oversized jog wheel for controlling cue and playback functions.

Pioneer CDJ-500G

One of the biggest challenges facing any CD manufacturer today is developing a user-friendly method of program cueing. Unlike home CD players, DJs need a fast and simple way to access any track on the disc.

Since cueing will be one of the most important control functions performed, you want to pay particular attention to this feature when choosing a CD player. Make sure you are comfortable with the player's cueing functions and whether or not they fit in well with your individual style of mixing.

Pitching a hit

DJs making the transition from vinyl have often commented on the degree of difficulty involved in beat mixing CDs. If your spinning style includes large doses of beat blends then you will want to take a close look at the player's pitch control functions.

Denon DN-2700F

Most CD players today feature sliding pitch controls mirroring the one found on the Technics' 1200 turntable. The main difference is functionality. Some CD players' pitch controls are either too responsive or unresponsive. For most mixing applications, a pitch control range of ±8% is comfortable. Some players, like Denon's dual-transport DN-2700F offers a three-range pitch control. This function enables DJs to vary the pitch control range by ±4%, ±8% or ±50% to create a variety of special mixing effects.

To help take the wear and tear out of beat mixing, a few CD players offer a special "Beat Blend" feature. With it DJs can synchronize the beat of two different CDs with pushbutton ease. When Numark first introduced this feature, "Beat Sync," on its CD6020 it created quite a furor among some DJs. Some felt this feature would threaten their livelihoods by making mixing a pushbutton affair that anyone could do with ease. That was five years ago and the feature still has had very little impact on the industry.

Beat mixing with vinyl is an art, with CDs it's brain surgery. While automated beat blending CD players do a passable job of sychronizing the beat of two music selections, they are not able to distinguish between an upbeat or downbeat. Only a humanoid DJ can perform beat mixing with the precision required to create the intended effect. So, before you buy a CD player based on this feature, make sure its performance meets your expectations.

SCDP vs. DCDP

The question of whether you should purchase a single-transport CD player (SCDP) over a dual-transport CD player (DCDP) has become a matter of concern among some DJs. Some reason that the performance of a SCDP will be superior to a DCDP. This argument is reminiscent of the old "tuner vs. receiver" debate during the early '70s.

Stanton-Vestax CD11

Semiconductor technology has come a long way since the early '70s. Today,

packing a lot of circuitry and components into a small unit can be done without compromising quality and performance. Your decision to purchase a SCDP or DCDP should be based on economics and logistics. Clearly a CD player with two transports is going to tug a lot harder on your wallet than a player with just one transport. As for logistics, duals offer the convenience of having two transports and two controllers in a single unit. This can be a real back and energy saver for mobile DJs who prefer to spend their time mixing CDs and not lugging hardware. Other models feature a separate rack-mountable remote control unit which, in most instances, will be located in the same roadcase or console as the mixer. This is especially advantageous for permanent club installations where DJ booth space is at a high premium.

Can you Karaoke?

If you are looking to add karaoke to your entertainment mix, then make sure that the player you're looking to purchase has CD+G (graphics) capability. CD+G players, like Hosa-Pro's CDG-30 and Pioneer's CDJ-500G, feature a video output for connection to a TV monitor. Other models, such as Denon's DN-2200F, requires an optional sub code signal processor for video output.

Hosa-Pro CD-30

Out back

In your search for a CD player, don't devote all your time salivating over the front panel controls and overlook the unit's rear panel outputs. In the case of a DCDP, make sure the unit offers separate stereo outputs for each CD transport and not a single ganged stereo output. With a ganged output, audio signals from both transports are fed to a single set of stereo jacks. This means that you can't mix each transport individually since both signals are being fed to one input channel on your mixer.

Lineartech CD-2100RM

DJs with an eye to the future may want to look into purchasing players with separate subcode and digital outputs. In addition to audio, CDs can also be encoded with video, text and other information such as artist name, BPMs, etc. Player's with subcode outputs make it possible for you to retrieve this information via a PC interface or outboard subcode processor. Imagine loading a CD and getting a readout of BPMs for each selection on the disc with the push of a button. It's right around the corner.

If you're the techy type and would prefer to manipulate the digital audio signal coming off the disc, then look for players with a separate digital audio output jack. This is especially desirable for individuals with digital audio processing capabilities. In this regard, multimedia PCs (MPC) and audio processing software such as Hyperprism from Arboretum Systems have taken real time multi-effects editing to almost unimaginable heights, providing DJs with a whole new palette of creativity.

Breakin' wild

While CD players will never offer the same tactile interface that turntables provide, they have opened the door to a wide range of mixing possibilities that vinyl can't ever touch.

Imagine a CD player with built-in sampling, seamless looping capability, programmable start and end points, automated disc-to-disc mixing with random playback and nonvolatile memory for storing pre-programmed music selections. Does that sound like a lot to ask for from a CD player? Well, for $2,300 you can have it with Denon's DN2700F. This unit is packed with so many features and functions that about all you'll be using your mixer for is headphone cueing.

Back to the future

We are at the threshold of an exciting new era in interactive audio. The tool that will take us through that door of opportunity will undoubtedly be the CD... at least for the next five years. CDs are another transitional step in the total evolution of recorded audio media. Who knows what we will be spinning 10 years from now. In the meantime, hold on to your socks and prepare for the jump to warp drive. It's gonna be one heck of a ride!

Single-Transport CD Players

Manufacturer	Model	Chassis Type	Disc Loading	Program Cueing	Pitch Range	Karaoke Capable	Instant Start	Error Processing	MSR
Denon	DN1000F	19" Rack	Drawer	P	±8%	N	Y	N/A	$65
	DN650F	19" Rack	Drawer	P	±8%	N	Y	N/A	$75
Gemini	CD-4000	19" Rack	Drawer	P	±8%	N	Y	N/A	$59
	CD-8000	7"" Rack	Drawer	P	±8%	N	Y	N/A	$67
	CD-8800	Console	Drawer	P/K	±8%	N	Y	N/A	$72
Lineartech	CD-2100RM	19" Rack	Drawer	P/K	±10%	N	N/A	CIRC	N/A
Pioneer	CDJ-500G	Console	Top	P/J	±10%	Y	Y	N/A	$99

Dual-Transport CD Players

Manufacturer	Model	Chassis Type	Disc Loading	Program Cueing	Pitch Range	Karaoke Capable	Instant Start	Error Processing	MSR
Denon	DN2000F	19" Rack*	Drawer	P	±8%	N	Y	N/A	$1,2
	DN2200F	19" Rack*	Drawer	P	±8%	Y	Y	N/A	$1,3
	DN2700F	19" Rack*	Drawer	P/K/J	±50%	N	Y	N/A	$2,3
Gemini	CD-9000	19" Rack	Drawer	P	±8%	N	Y	N/A	$1,2
Hosa-Pro	CD-30	19" Rack*	Drawer	P/K	±10%	N	Y	CIRC	$1,2
	CG-30	19" Rack*	Drawer	P/K	±10%	Y	Y	CIRC	$1,4
Stanton-Vestax	CD-11	19" Rack	Top	P/S	±8%	N	Y	CIRC	$1,1
	CD-33	19" Rack*	Drawer	P/K/S	±8%	N	Y	CIRC	$1,7

Key: *Individual transport unit and remote controller. P = Pushbutton. K = Keypad. J = Jog wheel. S = Joy stick.

'Twas the night of the **BIG GIG** *and all through the* HOUSE
not a creature was GROOVIN' *not even my spouse.*
The **music** *was* **HOT** *but the crowd was illin'*
'Cause there were no LIGHTS *to keep 'em chillin'*
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SPECIAL REPORT

Why some DJ services fail

Dennis Hampson

Many times over the years, I've been asked by Disc Jockey service owners and operators is "Do you know of any DJ services that have failed?" The short answer, of course, is "Yes!" The next question inevitably is "Why did they fail?"

The facts behind failure

There are as many reasons for failing as there are failures themselves. A most common reason is failing to run a DJ service like a business. When a DJ does it as a hobby, the biggest expense is advertising, telephone and equipment. The hobby DJ isn't trying to make a living by gigs. The full-time DJ, on the other hand, has a salary to make and he or she has to generate that salary every month. This new pressure calls for a big change in attitude about how you run and promote yourself.

Frankly, when it comes to business, many DJs don't know what to do and when to do it. If you plan to go full-time as a DJ to escape your present full-time job get educated! If you lose your job unexpectedly, use your unemployment or severance pay to build your business skills at a community college or night school. You will be working for yourself and building for the future.

The second most frequent reason for a DJ business to fail is neglecting to plan ahead. Many DJs don't think to include family and friends who can help them succeed. I have many friends who are successful in various, non-DJ business ventures. I frequently seek their advice before making any business decisions.

Taking action

It's not good enough to have a great idea ... you have to know how to make it a reality.

Too often I hear DJs say their goal is to start a successful DJ service, then franchise the idea and get rich. Who wouldn't? When I ask them how, it's apparent they have not thought it through. Starting a DJ business is the easy part. Developing and planning the franchise concept, selling and financing the operation, and cutting through all the red tape and paperwork is the hard part. It's hard work to get rich, and here in Canada as well as in the U.S., government regulations, fees, taxes and cut-throat competitiveness makes it even tougher. This demands a huge amount of homework and planning. Those who make the commitment and start today will be the success stories of tomorrow.

Dennis Hampson has been consulting DJ service owners in Canada for over 10 years. He is co-author, with Robert Lindquist, of "Spinnin' 2000, The Ultimate Guide to Fun and Profit as a Mobile DJ, and will be speaking at the upcoming "DJ World" expo in Waterloo, Ontario. (April 13-15).

Where to get information on how to increase your skills in business planning:

1. The library - The library has many excellent books on starting a small business, and the skills required.

2. Your city, provincial, state or federal Small Business Assistance Center.

3. Your local banker, accountant, and lawyer are valuable resources for both help and advice on where to find such information.

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In Search of ...

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BIG Kahuna

by Reneé Lassial

Sound Productions Entertainment, of Clare, Mich., is a "medium sized company," according to its president, James Paetschow. This medium sized company, however, is capable of running a really big show.

In all of their eight systems, Sound Productions uses Denon DN2000 professional dual CD players, Crown amps, Numark or MTX mixers, and Bose speakers. In addition, they offer a special system used primarily for high school, college dances, and outdoor events. They call it the "Big Kahuna." It includes 42 feet of 20-inch square truss and spans 24 feet across and 10 feet tall. Lighting and special effects include 58 chrome pins, eight par 46 cans, one beamer 600, one strobe, one mini moon with head mirror, eight mini strobes, eight rotating pins, one jewel, two Lightwave Research trackspots and one F-100 fogger. Lighting is controlled by one lightputer TP-12, and three mobile 460s.

Driving the audio is a Crown MA1200 and a Crown MA2400, one Rane ME15 EQ, one Rane AC22 crossover, a Denon 2000, and a MTX 250 mixer. Speakers are EV pro line custom made using four 15-inch for base, four 12-inch for mids, and eight piezos.

The big system got its name when a senior citizen shuffled up to Paetschow during a show, looked him square in the eye, and simply said, "This is one big kahuna." "That old guy hit the nail on the head", Paetschow said, and the handle stuck.

Denon DN2000 CD players
Crown MA1200 & MA2400
Numark & MTX mixers
Bose 802-C speakers
58 chrome pins
Par 46 cans
Beamers
Superstrobe
Mini mood w/ head mirror
Mini-strobes
Rotating pins
Jewels
Rane ME15 EQ
Rane AC22 crossover
EV Proline
Lightputer TP-12
Lightcraft Mobile 460
Lightwave Research
F-100 fogger & trackspots

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James Paetschow, president of Sound Productions Entertainment, located in Clare, Mich.

Also included in Sound Productions' impressive line of equipment are a fleet of six vehicles and 21 DJs. The company will do any kind of event, but specializes in weddings. Obviously, the Big Kahuna isn't appropriate for the average event. Because of its size, it requires a large place, like a gym or the outdoors, to accomodate its spacial needs. Though you might think something as big as the BK would take a lot to setup, Paetschow says, "The show is simple to run and set up, only taking two guys under 25 minutes."

To promote his service Paetschow uses brochures, business cards and yellow page advertising, but says word-of-mouth is his best seller.

Last year, Sound Productions started a subsidiary company called SoundCase (see p.37), which manufactures custom aluminum trussing, cases, racks, and other products related to the DJ market.

Paetschow started his DJ career informally, he says, by spinning for church dances when he was a teenager. The rest "just kind of happened," he adds. Fortunately for him, it appears to have happened in a BIG way.

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The Scoop

Phonic DX-88

By Henry Collins

OVERVIEW

The DX88 is Phonic's top-of-the-line DJ sampling mixer with many of the essential features and functions you would expect in a quality mixer at a price just a buck short of $1,000. Phonic has been producing professional mixing consoles and DJ mixers as an original equipment manufacturer for leading audio companies for over 10 years, but the DX88 represents one of Phonic's first cracks at the DJ market under its own name.

Otta the box

When I received the mixer, two of the slider caps were missing—they obviously fell off during shipment. In fact, all the slider and rotary control caps could use a overhaul. The use of better quality caps throughout would remedy this problem. The toggle switch control shafts were a little short for their function. A longer shaft would have a more comfortable feel. The silkscreen printing used is top quality but a new, fresher design treatment would give the line a more unique identity.

There were two holes on both sides of the front panel, my guess is that they are for rack handles. If not, the holes should not be there. People will think that something is missing or was left off the mixer.

Up and running

Layout and placement of the controls was fine. Contrary to comments I had heard about the sampler, I saw no real problem with the retriggering time when firing it in the single mode. I was especially impressed with the performance of the sampler's repeat mode. Looping was virtually seamless. Creating seamless loops was accomplished with just a few minutes of practice.

The output level of the cue monitor was adequate for most cueing applications. I encountered some clipping distortion at the Cue Fader's far left and far right slider positions. The dual equalizer offered usable frequency ranges with ample boost and cut. The combination LED program/sample level meter was a welcome innovation. I was able to match sampled program levels with the main program without headphone monitoring—a convenient time saver. Performance of the DJ Mic's auto-talkover feature was also impressive. Program muting and recovery was smooth and free of any "pops" or "clicks". The recovery time adjustment, however, is far from accurate. The 30ms setting is more like 1,500 ms.

Ins and outs

The DX-88's single stereo main output limits its use in large mobile DJ or major club systems requiring multiple audio feeds for use with lighting controllers, zone and booth monitor speakers and electronic crossovers. A single "Mono" output would facilitate its use with lighting controllers and sub-bass speaker systems. The unit also could use a processor loop with send and return inputs with corresponding front panel level controls.

Reviewer's comments

The DX88's overall sound quality was good, the sampler section included. I did note a whining sound when the sampler's Cue/Output switch was in the "Output" mode. While the DX-88 *is* an impressive sounding mixer, some definite refinements are required to assure it can really stand up to the rigors of nightly club or mobile use. Overall, the product shows real potential in this market.

For more information, contact Phonic, 1632 McGaw Ave., Irvine, CA 92714 (714) 253-4000

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Technomad's Red* Devils

The Scoop

When the UPS truck drove up the week before Christmas and dropped off three large fire engine red plastic cases, we figured it was beer given in the spirit of the season by an appreciative advertiser. When we opened the cases, we were understandably disappointed. "No beer here," Bob Glasier, *MB* contributing karaoke editor, said in dismay, "just more speakers." So they remained in storage through the holidays... until one soggy weekend in January.

Here in the Northeast, rain or sleet is routine. And moisture takes a toll on loudspeaker cabinets and drivers. So a loudspeaker in a waterproof plastic case with a cover is something DJs should appreciate. On the other hand, plastic is an unconventional material for speaker cabinets, and has a reputation for "coloring" the sound.

Technomad claims to have combined the latest case and acoustics technology to provide loudspeakers that border on indestructible, and sound great, too. The incredibly strong, polymer road case is impact and chip resistant. Scratches can be erased with the flame from a disposable lighter. Clamp on the cover and the whole unit becomes water tight. There are handles, suspension brackets, and stand mounts on all four sides.

Technomad presently offers five models. Best suited for mobile use is the full-range, two-way Noho/C, and Chicago 15/P subwoofer. For smaller halls, the Nohos can be used alone. For bigger halls, a single Chicago 15/P, with a dedicated amp channel, can really fill in the bottom end.

The Nohos feature a 12-inch Radian driver with a Radian 1-inch high-frequency compression driver. Noho has a 300-watt power handling capacity, with response of 60Hz to 17.5kHz. A potentiometer is provided to attenuate the high end to fit the room. Front mounted Neutrix connections provide a positive and tight connection. At 48 pounds each, they are light and easy to handle.

Testing... one, two

Our first try-out was a party for 100 guests, which required just the Nohos. At just 20-inches high, 15-inches wide and 12-inches deep, they look anything but intimidating, especially from a distance. But, they get the job done extremely well. The illusion is that there are other speakers hidden beyond the table. Most surprising was the sonic clarity of the bass. You can drive these compacts right to the point of clipping all night long and they just keep pumpin' away. There's plenty of bass and the high end can be tuned just right. Most importantly, they don't wear out your ears. You can play them loud for a long time without anyone telling you to turn it down. Dispersion is good; providing excellent coverage left and right of center, focusing the sound on the dance floor without interrupting the conversation of those at a distance.

Our second road trip was for a teen dance which demanded the Chicago subwoofer. Although capable of handling up to 1,000 watts, we brought along a 500-watt amp and hoped for efficiency. The Chicago grounds out rough heavy metal bass lines and sharp techno beats without tiring. At 80 pounds, the Chicago is fairly heavy, but well balanced. With handles on both ends, it's anything but awkward. The Chicago sub we tested utilizes an EVX-150A driver with passive radiator. A new model with dual drivers is due out soon.

Wrap up

Our first experience with Technomad Loudspeakers is a positive one. A video that was sent along with the trio showed the very same speakers being dropped from a bridge into a river, taking a direct shotgun blast at twenty-five yards, and even being set on fire. This is all very interesting, but durability means nothing if the sound is tinny and muffled. Not a problem here. These are good sounding loudspeakers first, the rest is cake.

The suggested retail price of the full-range Nohos is $725 each. The Chicago is $800. Add it up and that's a $2,250 speaker system, and we're told the price is going up shortly. We've got no problem with anyone making a reasonable profit, and we understand that the R&D of developing a new concept using space-age technology is expensive. Still, the idea behind these speakers is so good, we'd love to see a version down in the $450 to $500 range, but not if it means a big sacrifice in the way they sound.

Technomad Loudspeakers carry a two-year warranty against defects in manufacturing, a two-year warranty on the cabinet and a 15-day, no-questions-asked return policy. For more information, contact Technomad Loudspeakers Inc., 340 Riverside, Northhampton, Mass. 01060; (800)464-SPKR

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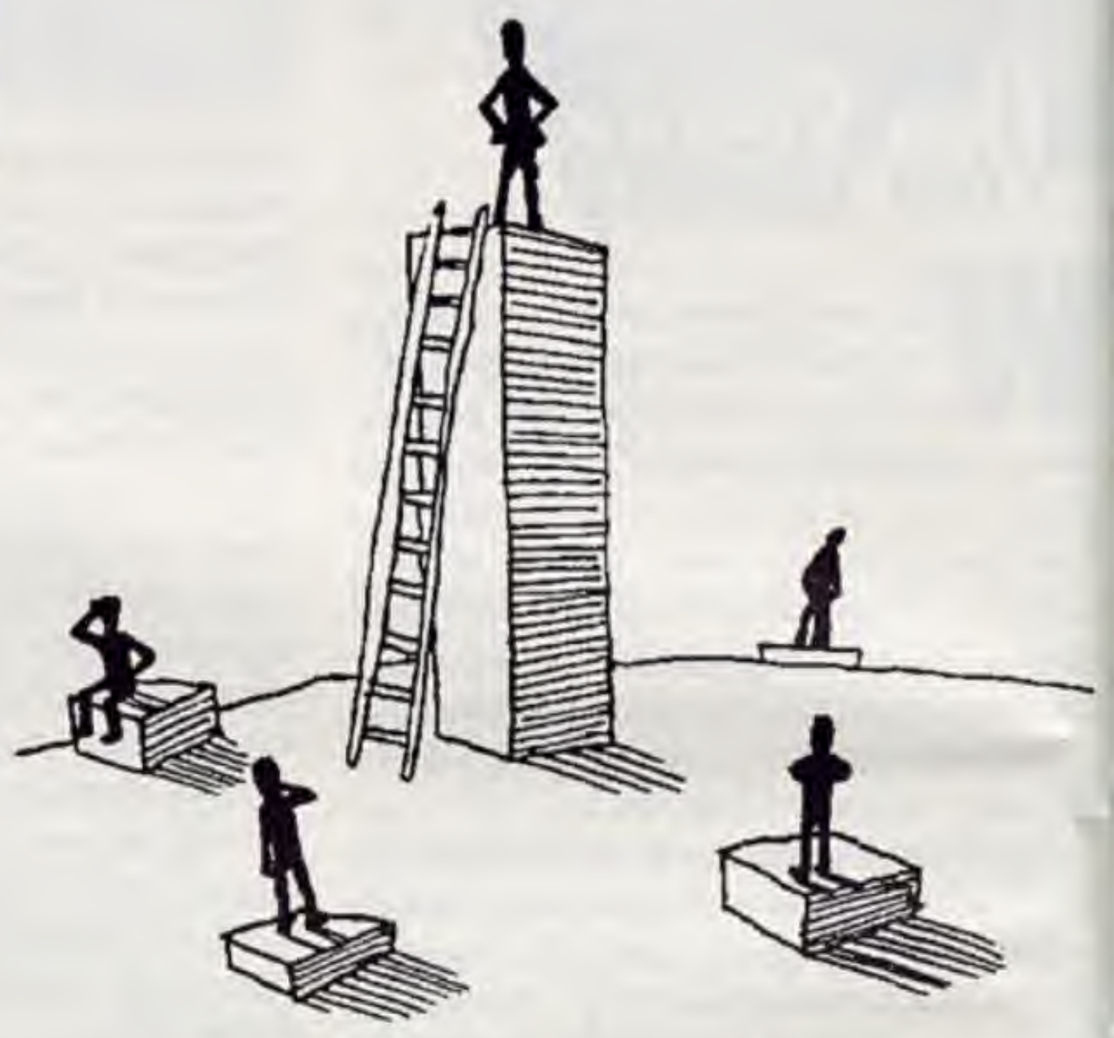


by Rob Alberti

If it's been five or more years since you started your DJ business, you could be asking yourself, "Just how well am I doing? What is my market share? How much bet ter could I be doing?" If this sounds like you, it's time to talk about "benchmarking."

Benchmarking is a way of analytically comparing yourself to your competition concentrating on three key aspects of your business: *Fee structures*, *promotional paperwork* and *market share analysis*. Here's how to use these factors along with other information as a base for your marketing, rates and promotions.

Fee structures

If your business is largely wedding-based, call at least a half-dozen competitors in your area who also target the wedding market. The best way to learn the most about your competition is to approach them as if you were a typical customer shopping for a DJ service. This may sound a little sneaky, but it happens all the time in all types of businesses, and it's the best way to hear their pitch first hand. Make sure they quote you a rate and leave them an address where they can send follow-up materials.

In comparing rates, organize them from lowest to highest. Where do you stand? Are your rates significantly higher or lower than your competitions? (see graph on facing page).

Promotional paperwork

Once you have received information (business cards, brochures, videos) from the other DJs you've called, compare it to the printed material you send out. Start with the most impressive and professional and work your way down. Consider each as if you were a potential customer. Who would you hire based solely on the appearance of the material you received? Using a one-to-ten scale, grade each packet based on:

1. Overall look: Is the information provided in an attractive, legible and professional manner?

2. Completeness: You've spoken to enough prospects to know the types of questions they ask most. Are your competitors doing a better job answering the most-asked questions then you ?

Here's how your final ranking may look (strive to be DJ 1):

DJ1 - Two-day priority mail, video, 4-color brochure, Mobile Beat Top 200 reprint, references, questionnaire, personalized quotation.
DJ2 - Matching paperwork, next day delivery.
You -- Personally delivered material, including video, 3-color brochure.
DJ3 - Sent regular mail, 3-color brochure with amateur layout.
DJ4 - Matching paperwork, poor artwork.
DJ5 - Photocopied tri-fold brochure only. Not personalized at all.
DJ6 - Never sent information as requested.

3. Timeliness: Forget the fact that you received your own information first. How did your competition do? Whose came the next day, and whose took three weeks to arrive?

First impression is very important. Remember what impressed you most about the material you received and keep it in mind when it's time to redo your information packet. You can't expect to increase your market share or hike your rates unless your client's first impression of your material is greater than that of your competitors.

Market Share Analysis

There are a couple of ways to estimate your market share. You could call all your competitors and ask them how many events they perform each year. Some might actually tell you, but you really have to wonder if what they're telling you is factual.

A better way might be to contact the banquet halls where you perform most, and ask how many weddings each hosts per year. If you call 10 halls, and each hosts one hundred weddings each year, that's a job potential of 1,000 weddings. If you performed 150 weddings at these halls during a single year, your market share would be:

$$\frac{150}{1000} \times 100\% = 0.15 \times 100\% = 15\% \text{ Market Share}$$

You could also call the government agencies in your area that issue marriage licenses. They should be able to give you an exact number of weddings. Using the formula above, calculate your market share. Keep in mind there's no way of knowing how many of these were big events with a reception and a DJ (or band), or were shotgun with a justice of the peace.

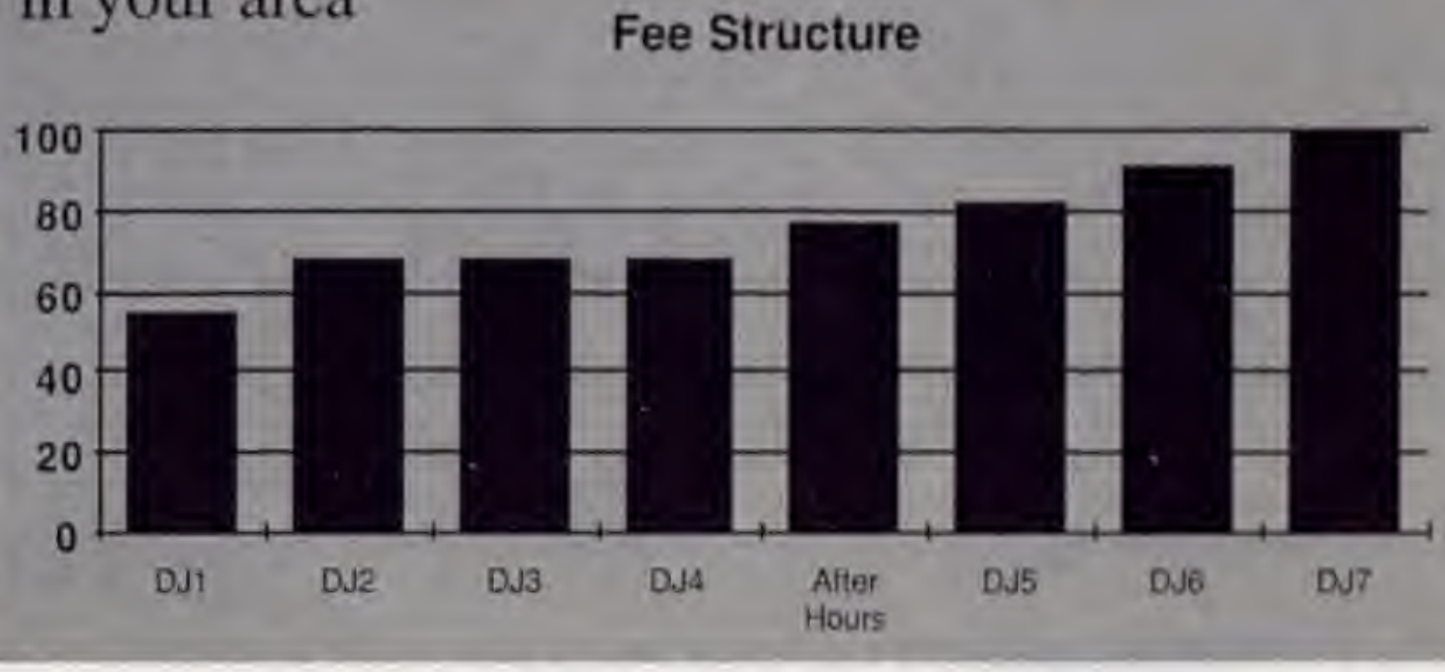
If you wanted to estimate your market share of high school dances, determine the number of schools in your area and multiply by the average number of dances held at each school during the year. Take the number of high school dances you booked in the past year and divide it by the potential work and multiply by 100 percent.

After making a few calculations and reviewing the prices and promotional material of your competitors, you will have a better idea on how you're really doing. Just because you have only a 15 percent share of the market does not mean you have the capacity to do any more work. Maybe some events are too big or too small for you. Maybe you are already booked every Saturday and can't fit any more work into your calendar. You need to review other bits of data to know what to do with the information you have gathered.

Information is only useful if it is utilized. I don't know how many reports have been written in "Corporate America" that never solicited an appropriate action. Take the time to do some self-analysis and benchmarking and react to the information. Your bank account will thank you for it.

Rob Alberti, After Hours Disc Jockey Service (413) 562-2632

A bar graph such as this is a good way to track and compare the rates of the DJ services that compete in your area



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By Ted Gurley

The Computerized DJ

Building a DJ dBase

Building a useful database is continuous work. However, any club or mobile jock will find it is worthwhile and one of the most important tools you will use.

Since the advent of personal computers and database programs, the days of wondering where a certain song is, or if you even have it, are over.

Intro to the database

Remember the near-extinct card file system in the library? You would search through every thumb-soiled card in search of a special resource. You could search by title, author, and subject. The card would show you the location and other bits of information about the document in question. Today's resource management systems aren't categorized much differently — just more efficiently.

In the late 1970s the card file system was translated to the personal computer by one of the earliest pioneers of database management, the dBASEII program (there really wasn't a dBASEI). The dBASE developers set the standard that others follow to this day. Database management programs come in all shapes, sizes and price ranges, from "free" on the commercial online services and bulletin boards to more than $700 for dBASEV. A good starter program can be found with most of the DJ software packages available, most of which have previously been reviewed in *Mobile Beat*.

Building the framework

The idea of typing in every song title in your music collection by hand probably seems a bit overwhelming. You can hire a temp to do the main data entry if it's too much for you to handle, then you'll only have to do maintenance. Here are some hints to help you construct a multipurpose database for your music. The first thing you want to do is create an outline for the data. Write down all the different categories you might want or need information on about your music. Then you can create an actual form. Each heading on the form is called a field and is what the software uses to search the database. For example, here's what one might look like:

Title: ***Cotton Eyed Joe***
Artist: ***Sweat, Isaac Payton.***
CD Title:
Complete Specialty Party CD #5
Format: ***CD***
*Chart Position:****N/A***
Style: ***Country***
*Value:****$15.99***
*Year:****N/A***

Using the database

Of course, the title and artist are important but, the other fields are the keys to making the database useful. A collection field refers to a song that is on a collection like "YMCA" on the Rhino Sampler or on a specific album like *Village People's Greatest Hits*. The title of the collection is listed in the master field and will show the user where a song is and in what format. We use a lot of collections with our systems and the database helps us find every tune fast. Finding out which one of Rhino's disco packages includes "YMCA" is easy if you create a report that includes a column for collections and the master CD. It might look like this:

Title **- *YMCA***
Artist **- *Village People***
Collection **- *Y***
Master **- *Disco Years 2***
Chart **- *2***
Year **- *1978***

"Label" and "Number" fields are useful if you also collect records and CDs and want to know what version you have. The value field is used for one thing — determining the value of your collection for insurance purposes. At the end of each year, I total the value column so I know how much to insure the collection for. It is important not to over-insure, so, value your CDs or records at used replacement cost.

The style field is simply the type of music that best explains the record. Keep this simple. I use: Pop, country, Spanish, rock, dance, and blues to classify my database. I take one list of songs for each

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style, including BPMs, to my gigs.

The final report that is useful is one that only lists by year. It groups all years together and lists all the songs in the collection that charted in that specific year, with the chart position. For a 10-year reunion this year you would sort by the "year" field in the database for songs charted between 1981 and 1985 (the freshman through the senior years). If you do a lot of club work, you will find that a BPM and a special effects list might help.

Maintaining a database

Building a useful database is continuous work. However, any club or mobile jock will find it is worthwhile and one of the most important tools you will use. If you have any doubts, remember that it is a good defense for the guest who asks several times "What do you have?" I've seen several folks leave in frustration when we pull out the master list of more than four thousand records and CDs — it takes up over 150 pages in a binder!

Chances are you have a basic database already. If not, try out the database shareware on CompUServ or America Online and see for yourself what getting organized can do for your business.

Ted Gurley owns Sound Associates - Mobile DJs in Dallas, Texas. He can be reached at tgurley@onramp.net.

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Fail To Plan, Plan To Fail

Developing a business plan- Part 3

by Blaine Greenfield

In my past two articles, I covered three of the 10 items every solid, credible business plan includes: The cover sheet, executive summary, and general company description. Now let's move on to the next two points which will be very specific to your business. These should give your brain a real workout.

Product and services plan

This section of your business plan is an explanation of just what it is you are selling and why you believe it's a great moneymaker. Start your thinking by asking yourself five questions:

1. What are you selling?
2. What are the benefits (as opposed to the features) of your product or service?
3. How does your product or service differ from your competition?
4. What makes your product or service more desirable?
5. If your product or service is not special, why *would* people buy it?

WHY DO YOU NEED A BUSINESS PLAN?

1. To guide your decision making
2. To help you focus on your goals
3. To aid you in developing a new business
4. To secure backing for a new product or service
5. To sell your visions and ideas to others

Your answers should be practical, realistic, and understandable to anyone who reads your plan. Once you have answered these questions to your own satisfaction, set it aside and review it in a few days. Potential investors will be more interested in your idea if it's been tested and found to be functional. For example, let's say your idea is some new electronic device other DJs can use to enhance their performances. The costs of developing this product could be substantial. Therefore, before you approach investors, make sure you can prove that it's a functional and useful item that DJs need.

Even if your goal is simply to expand your DJ company, you still must provide evidence that you have carefully thought out what you are planning to do. Back up your idea with letters from satisfied customers as well as marketing experts who have reviewed and supported your idea. These give your plan credibility — something that you most definitely need.

Target your market

In order to generate business, you must know everything there is to know about the people who will buy your service. The simple fact is: To stay in business, you need customers who will buy from you, at a price that yields you profit, in sufficient numbers, and over a sufficient period of time.

Begin by defining your target market. As the term implies, this is the focal point of all your efforts. While some organizations may have multiple markets they wish to target, I recommend you start with the one that has the greatest potential. You can develop secondary markets later.

An understanding of two key terms, demographics and segmentation, will prove helpful. The former is the study of population, the latter is the process of

Another winning idea!

Our search for great marketing ideas continues. If you have a great marketing idea, all you need to do is write it on a sheet of paper and send or fax it to me at the address below.

This month's winner is Craig Whitaker, from Whitaker Brothers, Bristol, Penn. Craig writes that the best way to get wedding business is to form a complete package with your business and a catering hall. He says that he is in eight such halls right now, and they generate nearly 90 percent of his business. The key: Meet with the banquet manager or owner. Then convince him or her of the benefits of you becoming a "house" DJ. Perhaps the biggest of these, at least with the Whitaker Brothers, is that a backup DJ is always available. As Craig notes, "By being in catering halls, I have eight professionals selling for me nearly every day, and I don't have any extra payroll expenses!"

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dividing the market into several smaller groups with similar needs. As a businessperson, you need to know as much as you can about the overall population. You will be more profitable if you aim at your best, current customers and prospects, and widen your customer base based on similarities and common interests.

Blaine's bullet

If you are reluctant to buy computer software without first trying it out, consider renting software from *Software+Library*. This is a nonprofit organization that maintains an excellent library of computer software for educational inquiry. It has numerous DOS and Windows programs, and the average rental cost (including shipping and handling) runs about $3 per disk. For a catalog, contact Jim Gupton at *Software+Library*, 13311 Saddletree Court, P.O. Box 2343, Matthews, N.C. 28106-2343. The phone/fax number is 704-841-1352, E-mail is "Softlib%aol.com" and if you mention this column, Jim will offer ***Mobile Beat*** readers a special introductory deal.

Blaine S. Greenfield is head of Blaine Greenfield Associates, and a professor at Bucks County Community College. He will answer all requests for information addressed to 283 Bolton Road, East Windsor, N.J.08520. He is available as a consultant, trainer and speaker; call 609-443-3781 or fax 609-426-0246 for further information.You can also write Blaine Greenfield on the Internet at: Interntet: greenfieldb@bucks.edu.

Notice: To all DJs interested in the opportunity described in the adjacent advertisement: In the last issue of Mobile Beat, an incorrect phone number appeared for Complete Music. This was an error by our printer and not Complete Music. We apologize for any inconvenience this may have caused. The correct phone number is 800-843-3866. - Ed.

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Proven Marketing Techniques and Training that help owners reach prospective customers successfully and easily.

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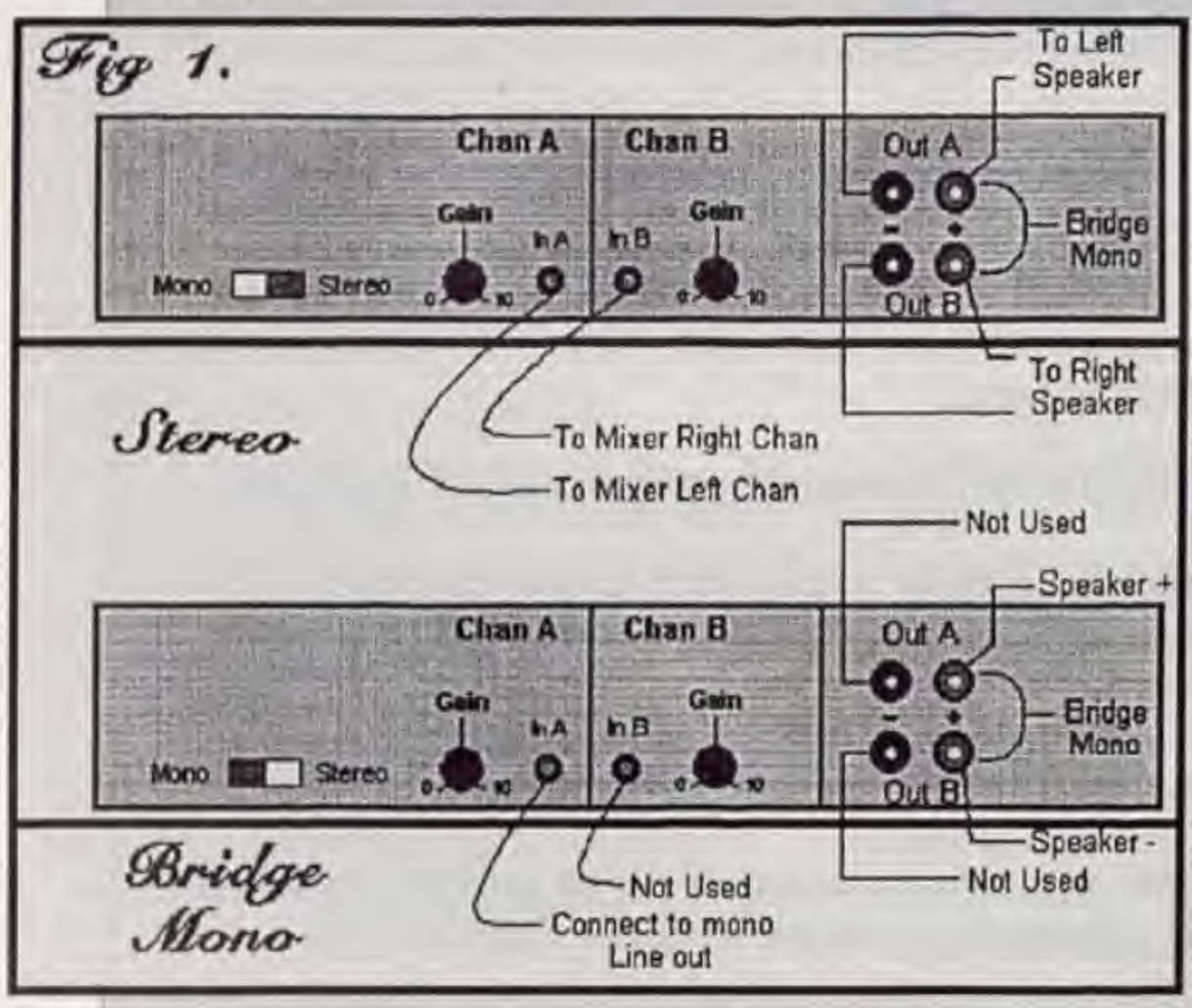
To Bridge or Not To Bridge?

Tech Talk

by George Mohr

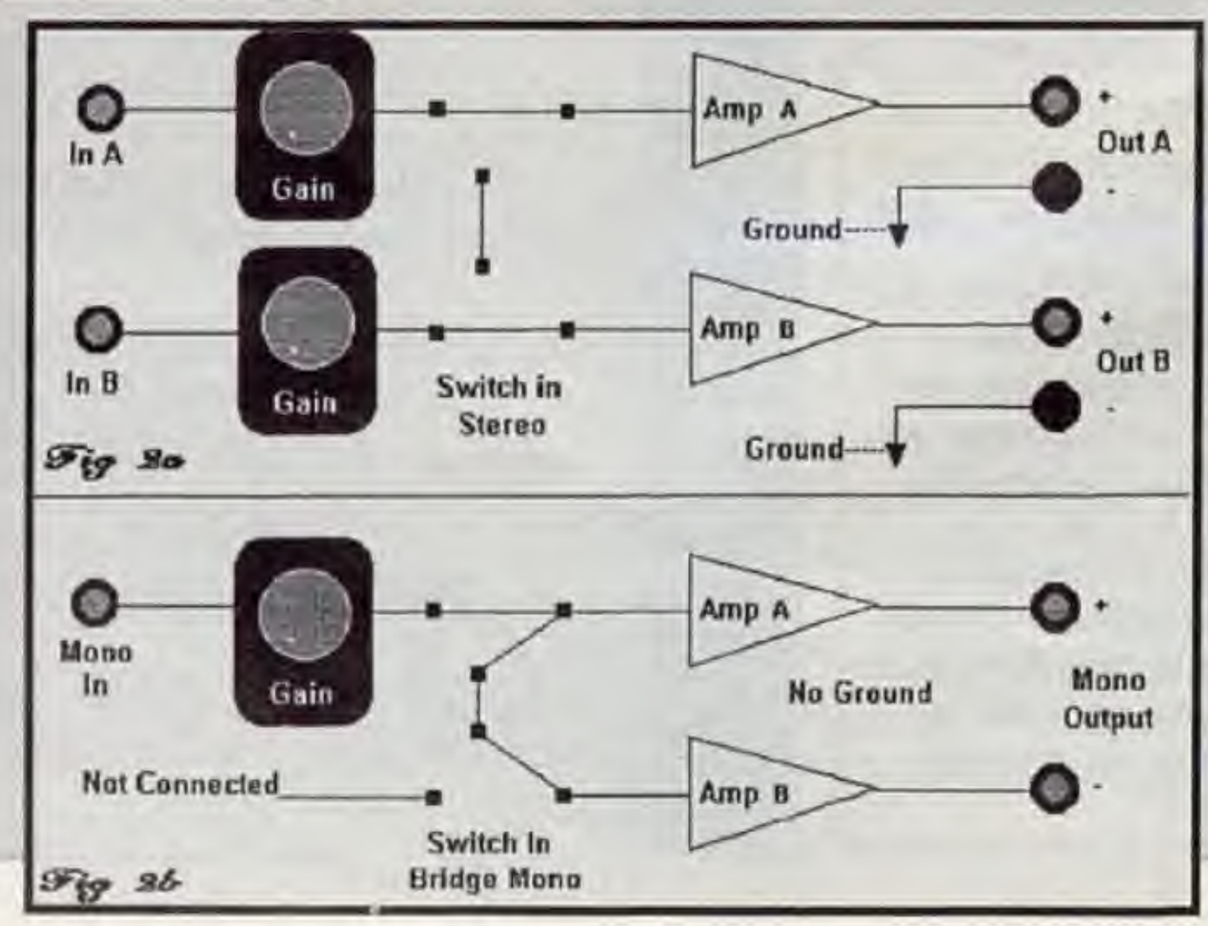
To bridge or not to bridge? A very serious question indeed. Many DJs have asked me just what on earth that stupid little switch on the back of the power amp does. You know, the one that says "Bridge Mono Stereo."



What does the switch do?

There is a secret about this little devil of a switch and I'm going to tell you what it is, and much more, for no additional charge.

The first and most common question is: "What is bridge-mono and how does it differ from normal stereo?" To put it simply — in normal stereo, your amp behaves as two independent amplifier channels. Each of your mixer outputs goes into an input on the amp (see fig. 1). The gain controls on the amp control each output independently. The signal is then amplified and sent to each individual output (see fig. 2a). When the switch is placed in bridge-mono, the amp behaves differently. The amp will only accept a single input (see fig. 1). It is usually the *A* or *1* input, but check with your manual to be sure. On some amplifiers, only one gain is working and the other is disconnected (Crown, for example), others state you must turn both gains up to an equal level (Crest, for example). In this mode, both amp channels are "strapped" together to just about double the 4-ohm rating, into an 8-ohm load (more on this later). The speaker output is taken across the red terminals only (see signal flow-bridge; fig. 2b). More when we talk about hazards.



The Benefits

The next question is, "What benefits do I get from running in bridge-mono?" That's easy. If your amp is small, say about 150 watts a channel at 4 ohms, it would still be possible to run that 300-watt, 18-inch bass bin you've been eyeing. Providing the speaker is 8 ohms and you connect it to the amp properly, you can get your full 300 watts of power. Because bass is omni directional, you will only need one channel. Bridge-mono works wonders for single-speaker, compact systems also, such as PA systems.

Are there any hazards?

There are so many things to be careful of, I seldom recommend bridging an amp to the beginner or intermediate DJ. I intensely hate the bridge-mono mode. Why you ask? Well, if you forget something, like leaving the switch accidentally in stereo and connecting the speaker to the red terminals, you will blow something out. I don't see this too often, but many DJs flip this switch to bridge-mono and forget to place a single load across the red terminals. They leave the speakers connected

TECH TIPS

George's tip

Say you want to use your amp in bridge-mono into a set of four 18-inch bass speakers. Your amp pushes 400 watts per channel into 8 ohms, 600 watts per channel into 4 ohms stereo, and 1200 watts into 8 ohms bridge-mono. Each of the speakers has an impedance of 8 ohms and should have a power handling of about 300 watts each. Why? The entire 1200 watts is divided between the four speakers. If the amp is driven to full power, each bass bin will see 300 watts. In order to get this to work properly we first have to set the amp in bridge-mono. Then we have to hook the speakers up in series/ parallel across the red terminals (Refer to *Mobile Beat 's* "Tech Talk", Issue 17). They have to be wired this way. If you just connected them in piggy-back fashion, you would have a 2-ohm load. A definite no no.

in normal stereo and *POP!* goes the amplifier. (It costs $170 to $300 to fix a blown channel in most amps). Another hazard is impedance. If your amp normally takes a 4-ohm minimum load in stereo, in bridge-mono it is 8 ohms. If it can go safely down to 2 ohms in stereo then, and only then, can you bridge into 4 ohms. This is especially true when you want to run bridge-mono into a double 15-inch or 18-inch bass bin. Most of these puppies are 4 ohms.

Last question

"Should I run bridge-mono or stereo?" Well, that depends on the situation. I recommend you stay away from bridge-mono whenever you can. As I said before, it's a little devil of a switch. If you can find a way to run in stereo, even if it means using only one channel for mono applications, do it! Only use bridge-mono as in the situation I discussed earlier.

The moment of truth

Look carefully at the amp's 4-ohm rating, 600 watts per channel. If we left the amp in the stereo mode and just hooked up our 300 watt/8 ohm speakers in piggyback fashion (two on each channel), we would achieve the same thing. The 500 watts are divided between the two speakers for each channel. That means 300 watts per speaker multiplied by four gives us our 1200 watts. Plus, we have free bonuses. We can independently balance each set of speakers. Also, if a channel goes down in bridge-mono, the entire setup is of no use; but in stereo, we can still use the two remaining speakers. Finally we don't have to mess with the series/ parallel thing. This is exactly the same reason why I never, ever bridge-mono club systems.

Well, I hope I have cleared up any queries you might have had about how to use an amplifier in bridge-mono. If you still have further questions, you can reach me at Abracadabra Lights and Sounds, 1153 Deer Park Ave., N. Babylon N.Y. 11703; or call (516) 667-2300. In the next issue, I will talk about amplifier overload and how it makes the woofer leave the basket.

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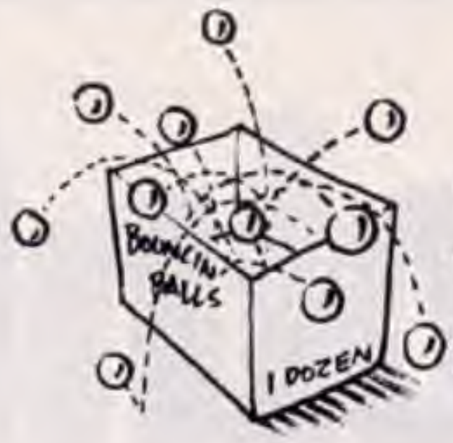

Sing-Along Essentials

by Bob Glasier

A successful karaoke show starts with a professional mix!

Often, when mobile DJs add karaoke, the assumption is that it's just a matter of adding a CD+G or laserdisc player to their existing system. In reality, you need to make some minor adjustments to your DJ setup in order to have karaoke come across loud and clear.

Crisp, clean vocals

When your product is dance music, the main push is the beat. It's that throbbing bass that motivates people to get up and dance. With karaoke, however, the emphasis is on vocal intelligibility.

For most karaoke shows, the sound level will be much lower than it would be for a dance mix, so you can get by with smaller speakers. Your standard two-way DJ speakers will do the job if you adjust the EQ to reduce the low-end and emphasize the mid and high frequency ranges. If you're using a bi-amped sub-woofer and satellite system, turn off the sub! Always mount the speakers on tripods. This improves coverage, while reducing the bass, which enhances the clarity of the sound.

Staging

The best setup is simple and straight forward, speakers go on the left and right, and a small TV monitor (13-inch) on a stand is placed in the center. There are TV monitor stands specifically designed for this purpose with height adjustments, microphone holders, even a drink holder. Most are fully collapsible. This type of stand costs around $100 and is well worth it.

Video Monitors

You should also have at least one large (25-inch or larger) TV for the audience to see. This is how you bring your audience into the show. While one singer has the microphone, watch the audience and you'll probably see many lips moving as the words go by.

A TV for the audience is essential if you're doing a club gig. Most clubs have a series of TV monitors, even big screens, already set up. Hooking into their system is usually as easy as running a video line from your system into their VCR.

Audio Monitors

I don't recommend monitor speakers for the singers. Amateur singers normally don't understand mic technique and acoustics. They get too close to the monitors and then look at you when the feedback erupts. Besides, it's just something else you have to carry in. You can avoid the need for monitors by setting your stage area so the main speakers are slightly behind the singer's spot.

Microphones

We use three wired mics (Shure SM-58S) for all our shows. Two of these mics have echo and reverb on at all times while the third remains flat for the KJ to use. If by chance a large group decides to get up and sing, we give them the third mic and add the echo and reverb. Use mics with on/off switches to help eliminate feedback.

We have tried wireless mics in the past, but the negatives outweighed the positives. It's not that wireless mics can't do the job, many are technical marvels. The problem is with what we call "show centering." Whether at a private party or club, you need a center of attention. With karaoke, the singer is the center. If he or she starts wandering all over the room the audience will first lose visual contact, and eventually lose interest.

Show centering

Show centering can be helped with the use of a video camera. If you are using the CD+G format, think seriously about using superimpose to put the singer on screen behind the lyrics. If someone really doesn't like it you can always go back to the blue screen with the press of a button.

If you're running a laser disc system you may want to hook up a camera through some of the club's TVs, so your singers feel like they're the star for a few minutes. But don't eliminate all the karaoke screens, the audience needs to see the words somewhere.

Balance the mix

Achieving the perfect balance between background track and live singer is challenging to say the least. The background music should never be so loud as to overpower the singer. Remember, they're up on stage singing their heart out... maybe for the first time. The quality of the show is not dependent on the quality of the singers, but on the way *you* make them sound.

One last bit of advice — regardless of your format, bring a cassette deck to all your gigs. The largest segment of karaoke software sales in the United States is still cassettes and the people buying those tapes would love to perform their music at your shows — so let them! They will come back and they will bring their friends; and they will appreciate the fact that you are catering to them.

There's lots more to talk about next time. If you have any questions, comments, or points you'd like me to cover in future issues, write me here at *Mobile Beat*. In the meantime... sing one on me!

Bob Glasier, of Howling Hound Productions, can be reached at 800-4U2-HOWL

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If you are interested in attending one of the upcoming seminars, to be held at Pro-Sing's Chicagoland offices, call Pro-Sing Karaoke at 800-568-2000.

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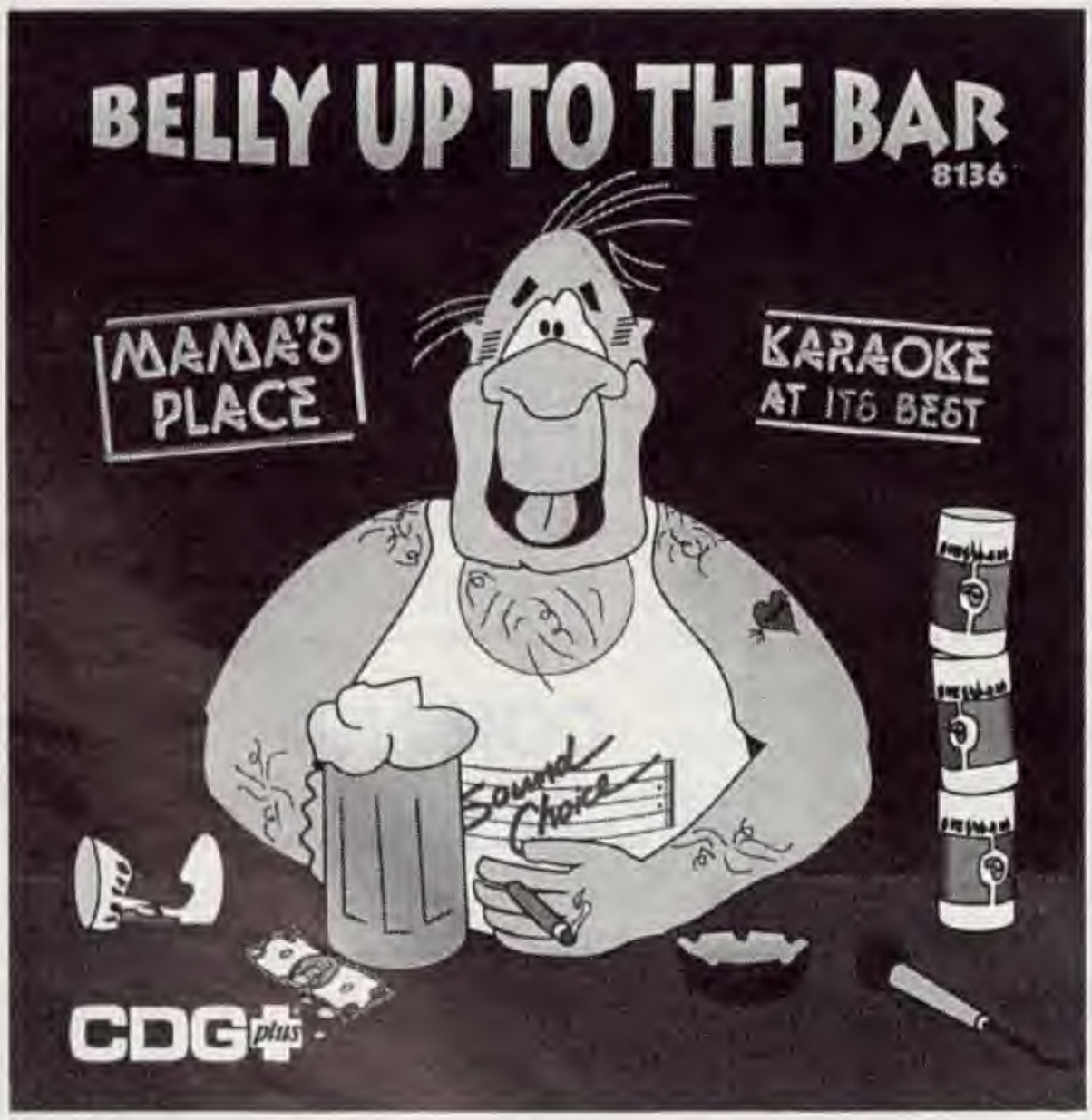

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Third Rock From The Sun	Joe Diffie	1
Gone As A Girl Can Get	George Strait	2
Heart Over Mind	Lorrie Morgan	3
I'd Like To Have That One Back	George Strait	4
If It Don't Come Easy	Tanya Tucker	5
Nobody's Gonna Rain On Our Parade	Kathy Mattea	6
Chasin' That Neon Rainbow	Alan Jackson	7
Stop On A Dime	Little Texas	8
Where I Used To Have A Heart	Martina McBride	9
Watermelon Crawl	Tracy Byrd	10
Souvenirs	Suzy Boggus	11
Eagle Over Angel	Confederate Railroad	12
Pocket Of A Clown	Dwight Yoakum	13
My Arms Stay Open All Night	Tanya Tucker	14
Down On The Farm	Tim McGraw	15

CD NS 0004

XXXs And OOOs An American Girl	Trish Yearwood	1
Brother Jukebox	Mark Chesnutt	2
He's A Good Ole Boy	Chely Wright	3
If The Good Die Young	Tracy Lawrence	4
Silver And Gold	Dolly Parton	5
The Man In Love With You	George Strait	6
We Bury The Hatchet	Garth Brooks	7
Summertime Blues	Alan Jackson	8
Hillbilly Rock	Marty Stuart	9
The City Put The Country Back In Me	Neal McCoy	10
You Really Had Me Going	Holly Dunn	11
Tonight We Just Might Fall In Love	Hal Ketchum	12
But I Will	Faith Hill	13
If There Hadn't Been You	Billy Dean	14
When You Walk InThe Room	Pam Tillis	15

CD NS 0005

What The Cowgirls Do	Vince Gill	1
Haunted Heart	Sammy Kershaw	2
Girls With Guitars	Wynonna	3
That Was A River	Collin Raye	4
Out Of Your Shoes	Lorrie Morgan	5
Hangin' In	Tanya Tucker	6
Runnin' Behind	Tracy Lawrence	7
I Wish I Could Have Been There	John Anderson	8
Hurry Sundown	McBride & The Ride	9
Callin' Baton Rouge	Garth Brooks	10
Standing Knee Deep In A River	Kathy Mattea	11
That Ain't No Way To Go	Brooks & Dunn	12
Can't Stop Myself From Loving You	Patty Loveless	13
Outskirts Of Town	Sawyer Brown	14
Elvis And Andy	Confederate Railroad	15

CD NS 0006

She's Not The Cheatin' Kind	Brooks & Dunn	1
Time Passes By	Mattea, Kathy	2
That's What Love Is About	Stuart, Marty	3
You Know Me Better Than That	Strait, George	4
I Sure Can Smell The Rain	Blackhawk	5
Tonight I Climbed The Wall	Lawrence, Tracy	6
Fish Ain't Bitin'	Murphy, David Lee	7
The Sweetest Thing	Carter, Carlene	8
Why Don't That Telephone Ring	Byrd, Tracy	9
Now I Know	White, Lari	10
White Palace	Walker, Clay	11
Take These Chains From My Heart	Parnell, Lee Roy	12
I Won't Stand In Line	McEntire, Reba	13
Hard Luck Woman	Brooks, Garth	14
Teardrops	Ducas, George	15

CD NS 0007

Livin' On Love	Jackson, Alan	1
Blue Rose Is	Tillis, Pam	2
That's What I Get	Ketchum, Hal	3
Red And Rio Grande	Supernaw, Doug	4
Kick A Little	Little Texas	5
Without You What Do I Do With Me	Tucker, Tanya	6
We Can't Love Like This Anymore	Alabama	7
I'd Love You All Over Again	Jackson, Alan	8
Overnight Success	Strait, George	9
Take Me As I Am	Hill Faith	10
Labor Of Love	Foster, Radney	11
National Working Woman's Holiday	Kershaw, Sammy	12
Something Already Gone	Carter, Carlene	13
It Is No Secret	Collins, Mark	14
If I Could Make A Living	Walker, Clay	15

CD NS 0008

Read My Mind	McEntire, Reba	1
Tuckered Out	Black, Clint	2
Red, White And Blue Collar	Gibson Miller Band	3
Asking Us To Dance	Mattea, Kathy	4
Third Rate Romance	Kershaw, Sammy	5
Somebody New	Cyrus, Billy Ray	6
When The Thought Of You	Ball, David	7
Working Man's PhD	Tippin, Aaron	8
The Lonely Side Of Love	Loveless, Patty	9
I See It Now	Lawrence Tracy	10
Whisper My Name	Travis, Randy	11
Kick It Up	Montgomery, John Michael	12
Love Didn't Do It	Davis, Linda	13
Dreaming With My Eyes Open	Walker, Clay	14
Has Anybody Seen Amy	Wiggins, John & Audrey	15

CD NS 0009

Who's That Man	Keith, Toby	1
John Deere Tractor	Judds	2
You Never Even Called Me By My Name	Supernaw, Doug	3
If I Know Me	Strait, George	4
Shut Up And Kiss Me	Chapin-Carpenter, Mary	5
It Sure Is Monday	Chesnutt, Mark	6
Big Heart	Crowell, Rodney	7
She Loves To Hear Me Rock	Nichole, Turner	8
Walk On	McEntire, Reba	9
If You've Got Love	Montgomery, John Michael	10
Cowboy Band	Dean, Billy	11
What's In It For Me	Barry, John	12
Break These Chains	Allen, Deborah	13
The Tips Of My Fingers	Wariner, Steve	14
Baby Likes To Rock It	Tractors	15

CD NS 0010

The Big One	Strait, George	1
You Just Watch Me	Tucker,Tanya	2
Hard Lovin' Woman	Collie, Mark	3
Wild Man	Shelton, Rick Van	4
She Dreams	Chesnutt, Mark	5
We'll Burn That Bridge	Brooks & Dunn	6
Drive	Wariner, Steve	7
How Blue	McEntire, Reba	8
More Love	Stone, Doug	9
Give Me A Ring Sometime	Brokop, Lisa	10
I'll Go Down Loving You	Shenandoah	11
The Call Of The Wild	Tippin, Aaron	12
Whole Lotta Holes	Mattea, Kathy	13
Man Of My Word	Raye, Collin	14
Jukebox Junkie	Mellona, Ken	15

CD NS 0011

When Love Finds You	Vince Gill	1
You And Only You	John Berry	2
Till I Was Loved By You	Chely Wright	3
Goin' Through The Big D	Mark Chesnutt	4
There Goes My Heart	Mavericks	5
Maybe She's Human	Kathy Mattea	6
I Got It Honest	Aaron Tippin	7
Country 'Till I Die	John Anderson	8
I Saw The Light	Wynonna Judd	9
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Heart Trouble	Martina McBride	12
This Is Me	Randy Travis	13
Pickup Man	Joe Diffie	14
Till You Love Me	Reba McEntire	15

CD NS 0012

I'll NEver Forgive My Heart	Brooks & Dunn	1
This Time	Sawyer Brown	2
Mi Vida Loca	Pam Tillis	3
Somewhere In The Vicinity Of The Heart	Shenandoah	4
The Red Strokes	Garth Brooks	5
Take That	Lisa Brokop	6
Summer In Dixie	Confederate Railroad	7
My Kind Of Girl	Collin Raye	8
Not A Moment Too Soon	Tim McGraw	9
Listen ToThe Radio	Kathy Mattea	10
The First Step	Tracy Byrd	11
Little Houses	Doug Stone	12
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Storm In The Heartland	Billy Ray Cyrus	14
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I'm The Only One	Melissa Ethridge	JVC	CD+G
It Only Hurts When I Cry	Dwight Yoakum	Pioneer	Both
Mi Vida Loca	Pam Tillis	Music Maestro	CD+G
My Kind of Girl	Collin Raye	StarDisc	CD+G
On My Own	Les Miserables	Priddus	CD+G
Poetry Man	Phoebe Snow	Pioneer	LD
Rapper's Delight	Sugerhill Gang	All Hits	CD+G
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Russell Beach, founder of All-Hits Karaoke, was a mobile/club DJ for over 15 years. In 1990, he sold his DJ business and went into renting karaoke systems. His DJ experience, combined with his venture into karaoke, soon made him aware that many of the songs people were requesting to sing in clubs and at parties just couldn't be found.

Beach knew audiences wanted hits like Meatloaf's *Paradise By The Dashboard Lights* and the Kiss classic, *Rock N' Roll All Night*; but these, and many other contemporary favorites, weren't available. To meet the demand, Beach produced his first disc, "Rock Classics 8001," which included not only *Paradise By The Dashboard Lights* and *Rock N' Roll All Night* but, singable hits like Harry Chapin's *Taxi*, Greg Kihn's, *The Breakup Song*, and many more. Now, the All-Hits catalog includes six collections. Beach hopes to release as many as 10 new discs this year. Other available titles include: "Rock Classics 8002," featuring Jethro Tull's *Bungle In The Jungle*, Talking Heads' *Wild, Wild, Life*, David Bowie's *Space Oddity*, *Gooo Thing* in the style of F.Y.C. and 11 other singable rock staples from the '60s, '70s and '80s. Topping the list of favorites in the All-Hits Karaoke collection, "Dance Classics 8421," are *Brickhouse, Iko Iko, U Can't Touch This, Rock Steady, and Rapper's Delight*. There are also two CDG collections of Irish music, and an anthology featuring the best of Neil Diamond, with the 90's calypso version of *Red, Red Wine*.

All-Hits' background tracks are professionally produced with easy to read text graphics. Color changes are right on and a breeze to follow. Intros feature a marquee which adds to the visual interest. Since the release of "Rock Classics 8001," All-Hits has established a niche, providing a variety of rock, pop, top 40 and pub standards people love to sing. All though the All-Hits catalog lacks sufficient titles to cover all the bases, it is an exceptional supplementary set that will allow you to offer your singers great arrangements of songs they can attack with confidence. For more information on track listings or availability, call Pro Sing (800-Pro-Sing), Hi-Tech Pro Products (800-833-4938) or All-Hits Karaoke (401-782-6610).

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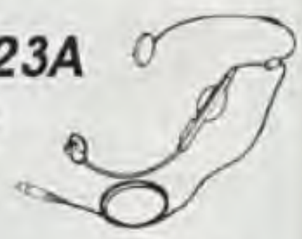

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PROFILE

COMPETING WITH *Class* IN CAROLINA CAPITAL

By Mike Erb

919-790-8089

Raleigh, North Carolina, with a population of about 250 million and growing, is a city on the fast track to the future. It is also where Chuck Atkinson began his company, Wedding Pro's Mobile Disc-Jockey Service, nearly 20 years ago. Now what was once Atkinson's exclusive territory, boasts over 50 DJ companies, a competitive environment to be sure. Though the field is crowded, Atkinson's down to earth approach and attention to detail keeps Wedding Pro's among the best serving the state's capital district.

Things weren't always rosy. Atkinson recalls starting out in 1974. "I was hired as a part-time DJ at a greasy dive called the Cozy Corner. I played between band breaks using old belt-drive turntables. When a belt broke, I would manually spin the record with one finger. Belts broke a lot, so I got pretty good at that."

Basic training

Atkinson's basic DJ training came from the owner of a service he met while living, for a brief time, in San Diego. When he returned to Raleigh, he started a part-time mobile DJ business, while holding down various marketing-oriented jobs.

In 1987, he made the DJ business his primary pursuit. "When I went full-time, I had one system and a couple of DJs working for me. Now I have eight DJs. The company has four sound systems with a complete backup system. Some of the DJs have their own systems.

Presentation is paramount

We've all seen DJs with crates of records on top of banquet tables and equipment stacks with an octopus of cables hanging out all over the place, not a professional appearance. Atkinson goes to extremes to maintain the nicest looking setups around. His speakers are fully covered, the console sits on a collapsible table, and all wiring is hidden, with no logos or signage visible. "We're not there to impress with lights, fog, and fancy mixes. We're there to provide people with a classy business service. That doesn't mean we're not there to have fun... we bring limbo sticks and hula hoops and we do the chicken dance. But, it seems that if someone is spending $20,000 on a wedding reception and wants the reception hall to look nice, he or she doesn't want to see massive speakers stacked to the ceiling with equipment, and wires and crates of records stacked up on a table. It isn't classy. We present a classy uniform look."

Co-op marketing

An unique marketing tool Atkinson has used in promoting his business is an 8 1/2" x 11" magazine-style brochure, with a four-color cover. He contacted other wedding related businesses to join in this venture. The participants share in the cost and each gets a two-page feature about the business. There was no profit motive here, it was simply a way for the participating businesses to create an attractive advertising piece for prospects. Each time a participant hands out a brochure, the other businesses get exposure as well. It is very slick and makes a great impression on a prospective customer.

As in many markets, bridal shows are an important source of leads, but in Atkinson's opinion, many of the novices don't understand how the system works. "Four or five years ago, I would trade my services for a booth. I would supply sound, play background music, provide runway lights and MC the fashion show. In return, they would give me a free booth. Now there are DJs who not only provide the services I provided free, but they also pay full price for booth space. They are paying for something they would have gotten for nothing if they really understood the value of their service. This is just not smart marketing."

Another effective Wedding Pro's selling tool is the presentation of a 90-minute cassette tape to the bride and groom at the conclusion of the reception. This tape includes a special introduction at the beginning and highlights from the reception such as the wedding party introductions, the first dance, and any other special events. "We get a lot of cards back from newlyweds telling us how much they enjoyed listening to the tape during their

honeymoon or on their anniversary. They can re-live their reception."

Instant access

The easier it is for a client to contact you, the better your chances of getting the booking. Atkinson says, "The most important thing is to be accessible. What works for me better than anything else is an 800 pager number. When people dial the pager, they are able to leave me a 15-second message. No matter what I'm doing, when I receive the page, I return the call immediately. A lot of times people who call are just going down the list. By getting right back to them, I can stop them from calling anyone else." The pager service costs only $30 a month and includes unlimited incoming calls.

Rates in Raleigh

The increased competition in Raleigh has resulted in cut-throat pricing by many less-seasoned operators. Wedding Pro's has maintained their rates though, by stressing professionalism and experience. To Atkinson's dismay, they have had to significantly increase advertising to counteract the less professional people who offer nothing but a low price.

Wedding Pro's rates fall at the higher end of the scale in his area. Typically, a four-hour wedding reception will fetch $400. If a customer requests Chuck, the rate jumps to $600. He says people pay the higher rate because of the reputation for quality his company has earned over two decades. "People feel comfortable if they've known you for a long time. Most of my competitors have started up just in the last few years. They do an adequate job but they haven't established the long term business associations that I have," says Atkinson.

Looking ahead, Atkinson is working on a compact disc for weddings. Primarily the disc is intended to help his DJs with wedding receptions, but will also be marketed to DJs nationally. He plans on releasing the CD by the end of the year.

In closing, Chuck offers these words... "It's a shame that DJs have to offer cut rates. But business and life goes on and DJs will come and go. We all have to work together and try not to badmouth others. We try to do whatever we can to help and we really enjoy what we're doing. One of the best things we've ever done is to subscribe to *Mobile Beat* and find out what other DJs are doing." All I can add to that is, keep up the good work Chuck, and let's hope more DJs follow in your footsteps!

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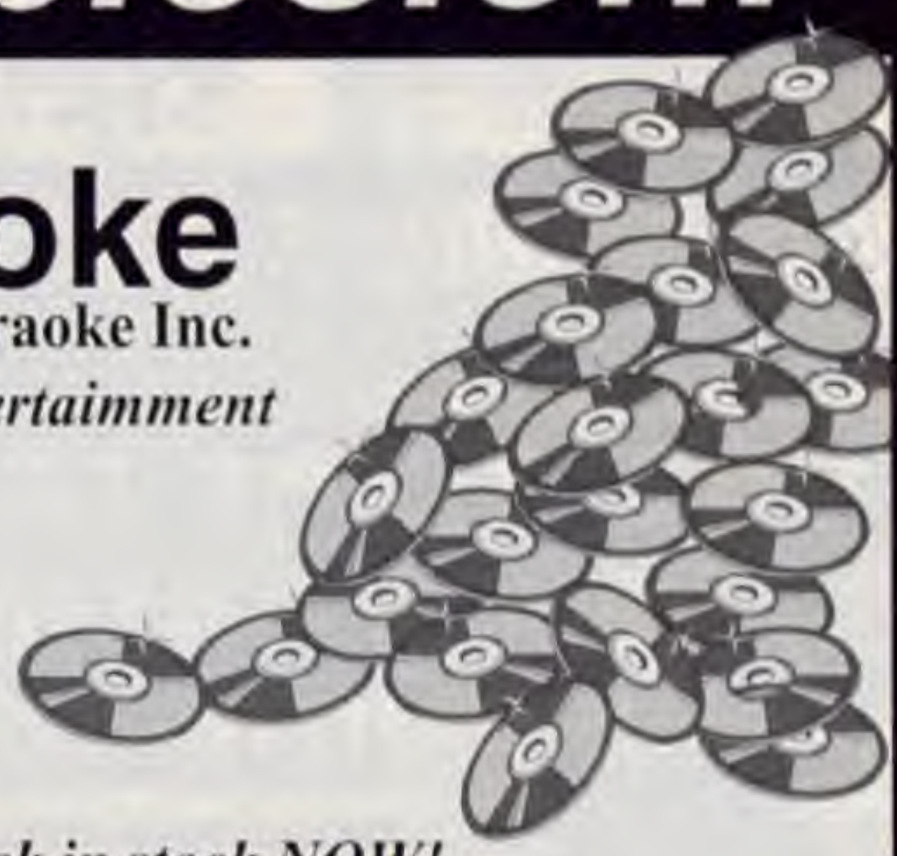

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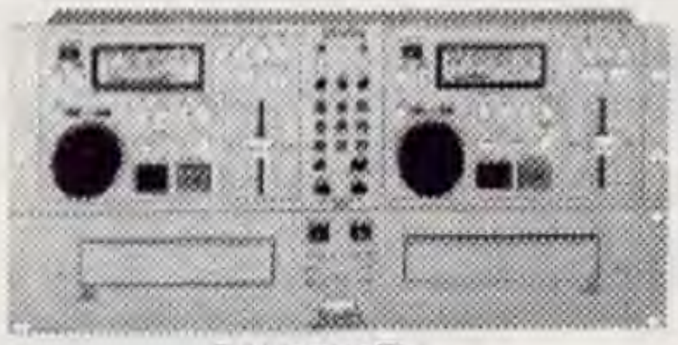
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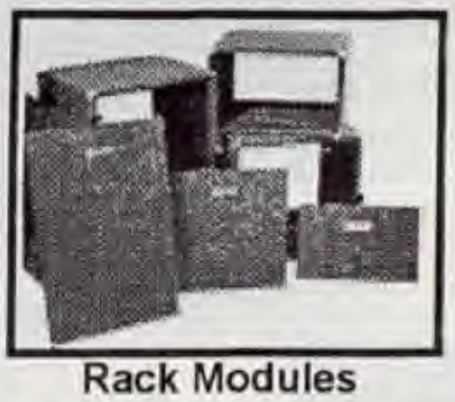
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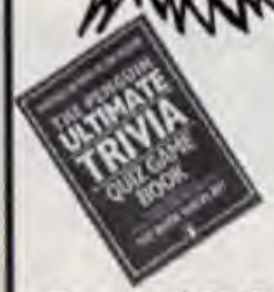

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6. Jeopardy Clock
7. Reveille
8. Yakety Sax

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10. Bell
11. Buzzer
12. Gong
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4. Happy Birthday (swing, inst.)
5. Happy Birthday (funky style)

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6. Anniversary Song
7. Anniversary Waltz
8. Happy Anniversary

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Processionals
9. Pachelbel's Canon in D
10. Trumpet Voluntary
11. Here Comes The Bride

Recessional
12. Mendlesohn's Wedding March
13. Simon Tov & Mazel Tov (voc.)

Parental Dances
14. Daddy's Little Girl (vocal)
15. Daddy's Little Girl (instrumental)
16. Sunrise, Sunset (vocal)
17. Sunrise, Sunset (instrumental)

Cake
18. Cut the Cake (trad., voc.)
19. Cut the Cake (trad., inst.)
20. Cut the Cake (swing, inst.)
21. Cut the Cake (funky, inst.)

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Waltz
22. Edelweiss

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23. I'll Be Seeing You

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24. Opus One

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25. American Bandstand

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26. Night Train

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27. Irish Jig Medley: (Irish Washerwoman, McNamara's Band, Gary Owen)

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28. Beer Barrel Polka
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32. Zorba The Greek
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4. Alley Cat (speed up version)
5. Electric Slide (speed up vers.)
6. Party Train Medley: (If My Friends Could See Me Now; Happy Days Are Here Again; California Here I Come; When The Saints Go Marching In; Hey Look Me Over; Hail, Hail, The Gang's All Here; When The Saints Go Marching In)
7. Bunny Hop
8. Hokey Pokey (Funky Version)
9. Hokey Pokey (Thrash Version)
10. Bristol Stomp
11. Charleston
12. New York, New York (Instru. Line Dance Beat)
13. Chorus Line
14. Cottoneyed Joe/Scottische (censored) by Isaac Payton Sweats
15. Cottoneyed Joe/Scottische (uncensored) by Isaac Payton Sweats
16. Belly Dance

BALLROOM SPECIALTIES

Jazz Waltz
17. Someday My Prince Will Come

Classical Waltz
18. Blue Danube

Cha Cha
19. Tea For Two

Fox Trot
20. Begin The Beguine

Bosse Nova
21. Girl From Ipanema

CD6 THE COMPLETE GRAND ENTRANCE PARTY CD

Cheers
1. "Charge" Cheer (Organ)
2. "Charge" Cheer (Trumpet)
3. "Motivator" Cheer
4. "Let's Go" Cheer
5. "One" Cheer
6. "Rock You" Cheer

Grand Entrance
7. *Slow Motion* - Chariots of Fire
8. *Sports* - Sirius (Chicago Bulls Theme)
9. *Football* - Monday Night Football
10. *Sports* - Notre Dame Fight song
11. *Basketball* - Sweet Georgia Brown
12. *Champion* - Rocky Theme
13. *March* - Washington Post March
14. *Racing* - William Tell Overture
15. *Patriotic* - Yankee Doodle Dandy
16. *Armed Forces* - Bridge Over The River Kwai
17. *Royalty* - Masterpiece Theater Theme
18. *Blues* - Blues In The Night
19. *Rockin'* - Grovin' With Mr. Bloe
20. *Dessert* - Fanfare For the Common Man
21. *Cruise* - Love Boat Theme (reggae style)
22. *Strange* - Twilight Zone
23. *Scary* - Jaws
24. *Sneaky* - Pink Panther Theme
25. *Friends* - Thank You For Being A Friend (Golden Girls Theme)
26. *Friends* - As Long As We've Got Each Other (Growing Pains Theme)
27. *TV* - Entertainment Tonight Theme
28. *Talent* - Star Search Theme
29. *Comedy* - Saturday Night Live Theme
30. *News* - ABC World News Tonight Theme
31. *Talk Show* - Old Tonight Show Theme (Johnny Carson)
32. *Talk Show* - New Tonight Show Theme (Jay Leno)
33. *Talk Show* - Arsenio Hall Theme

Wedding Grand Entrance
34. Here Comes The Bride (Swing)
35. Here Comes The Bride (Disco)
36. Puttin' On The Ritz (Bridal Party)
37. Cut The Cake (Disco)

Solo Grand Entrance
38. Drum Solo - Roll Off
39. Drum Solo - March
40. Drum Solo - Big Band
41. Drum Solo - Rock
42. Drum Solo - High Energy
43. Trumpet Fanfare - Horse Race
44. Trumpet Fanfare - Bull Fight
45. Trumpet Fanfare - Royalty
46. Sexy Sax Solo
47. Funky Piano Solo
48. Funky Guitar Solo
49. Heavy Metal Guitar Solo
50. Techno Grand Entrance (Anticipation)
51. Techno Grand Entrance (Hip-Hop)

CD7 THE COMPLETE CLASSIC PARTY CD

WEDDING CLASSICS

Father and Bride
1. This Moment In Time
2. Thank Heaven For Little Girls
3. One Moment In Time

Mother and Groom
4. Boy Of Mine
5. Mr. Wonderful
6. A Song For My Son (Long)
7. A Song For My Son (Short)
8. A Song For My Son (Instru.)
9. You Are The Love Of My Life

Bride and Groom
10. I Love You
11. What I Did For Love
12. More
13. You Light Up My Life
14. I Believe In You And Me
15. As Time Goes By

ETHNIC CLASSICS

Italian
16. Amore
17. Shaddup Y' Face
18. Volare
19. Theme From The Godfather

Irish
20. When Irish Eyes Are Smiling
21. Danny Boy

Polish
22. La Palomo Blanco

Jewish
23. Hava Nagilah - Techno
24. Hora Medley - Disco (Hava Nagilah David Melach Yisrael Simon Tov Mazel Tov Chos'n Kale Mazel Tov)

CD8 THE COMPLETE COCKTAIL MUSIC PARTY CD

JAZZ STANDARDS
1. The Way You Look Tonight (ins.)
2. I've Got You Under My Skin (ins.)
3. Summer Wind (vocal)
4. Love Is Here To Stay (vocal)
5. It Had To Be You (vocal)

KENNY G SET
6. Songbird (instrumental)
7. Silhouette (instrumental)

JAZZ/POP
8. Sweet Love (vocal)
9. Time And Tide (vocal)
10. The Lady In Red (vocal)

JAZZ BALLAD
11. As Time Goes By (instrumental)
12. When I Fall In Love (vocal)

JAZZ INSTRUMENTAL
13. Just The Two Of Us (ins.)
14. Breezin' (instrumental)
15. What's Going On (instrumental)
16. Morning Dance (instrumental)

BROADWAY BALLAD
17. On My Own (vocal)
18. The Music Of The Night (vocal)

LIGHT JAZZ
19. Just The Way You Are (instru.)
20. Smooth Operator (instrumental)

SWINGING JAZZ
21. All Of Me (vocal) 2:43
22. Killer Joe (instrumental) 3:58

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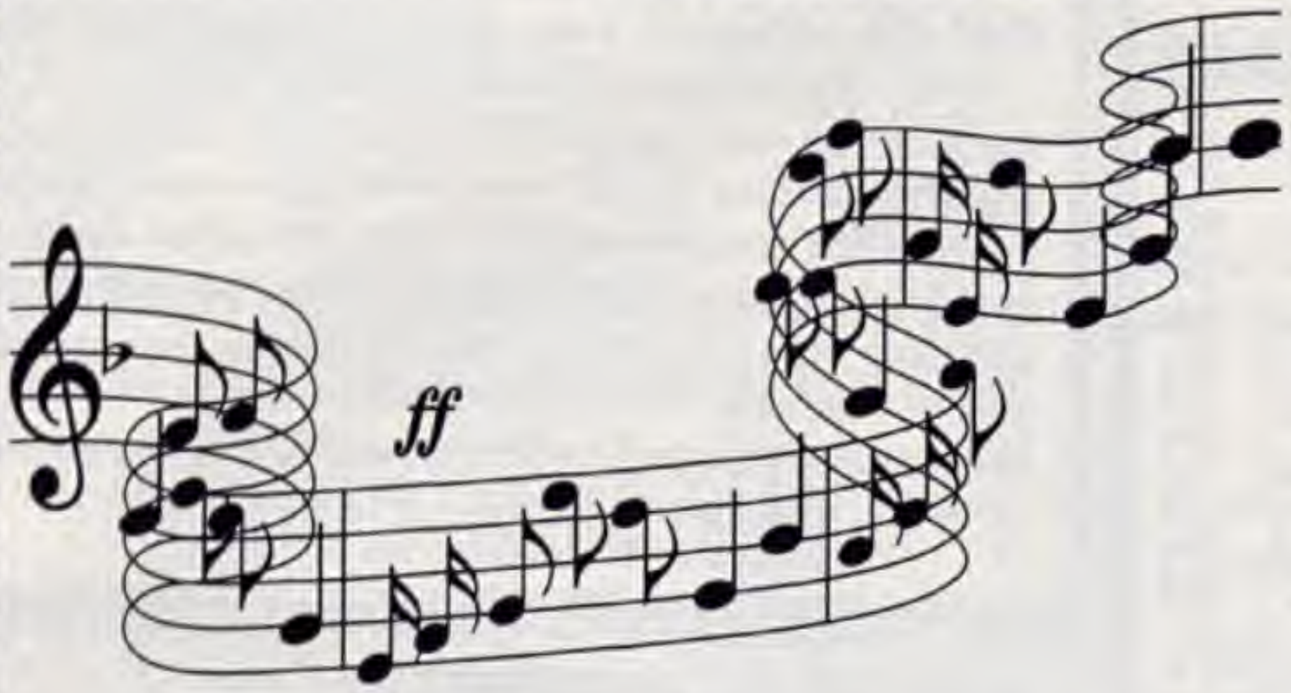
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Dance / Top 40

Dance Top 40 courtesy of Dance Music Authority- 708-614-8417

Title (BPM)	Artist/Label
1. Runaway (134)	MC Sar & The Real McCoy/ Hansa
2. Melody Of Love (Wanna Be Loved) (122)	Donna Summer/ Casablanca
3. You Never Love The Same Way Twice (124)	Rozalla/ Epic
4. I've Never Been To Me (130)	Rainbow Nation w/ Dionne/ Almighty
5. Your Loving Arms (129)	Billie Ray Martin/ Magnet
6. I Believe (132)	3rd Nation/ East West
7. Sight For Sore Eyes (124)	M People/ deCostruction
8. Always (134)	Back To Basics/ Almighty
9. Sky High (136)	Newton/ Babs Of Fun
10. Armed & Extremely Dangerous (130)	Respect w/ Shirley Lewis/Almighty
11. Don't You Want To Know (133)	Abigail/ ZYX
12. It's In His Kiss (132)	Francoise Dais/ Juke Box
13. The Reason It's You (138)	Nina/ Blow Up
14. Dreamer (128)	Livin' Joy/ MCA
15. Everlasting Love (129)	Gloria Estefan/ Epic
16. Turn The Beat Around (128)	Gloria Estefan/ Epic
17. Watching You, Watching Me (130)	4-2 The Floor/ Almighty
18. Brilliant Feeling (126)	Full Monty All-Stars/ Full Monty
19. Party (132)	Weather Girls/ East West
20. Rockin' My Body (132)	49ers/ Media
21. Close To You (136)	Fun Factory/ Curb/Edel
22. Move It To The Rhythm (138)	Technotronic/ ARS
23. I Love Saturday (136)	Erasure/ Mute/Elektra
24. In the Night (132)	Kinky Boys w/Destiny Love/ Almighty
25. Lover Why (131)	Dee Martin/ Fresh Music
26. Zoom! (123)	Scott Bradley/ Hidden Agenda/Sony
27. Run To Me (134)	Double You/ ZYX
28. Secret (134)	Madonna/ Maverick
29. Rise (128)	Hannah Jones/ Almighty
30. Every Woman Knows (127)	Lulu/ Dome
31. Don't Bring Me Down Again (126)	Ernest Kohl/ ZYX
32. Absolutely Fabulous (129)	Pet Shop Boys/ Parlaphone
33. Not Enough (125)	Melanie Williams/ Epic
34. Sunshine After The Rain (135)	New Atlantic/ 3-Beat
35. Rhythm Of The Night (128)	Corona/ East West
36. Do You Belive In The Wonder (127)	Jeanie Tracy/ Phase 8
37. Tell Me When (142)	Human League/ East West
38. Lady Don't Cry (128)	Red Velvet/ Dig It
39. Don't Leave Me This Way (remix) (128)	Thelma Houston/ Dig It
40. Passion (136)	Netzwerk/ DWA

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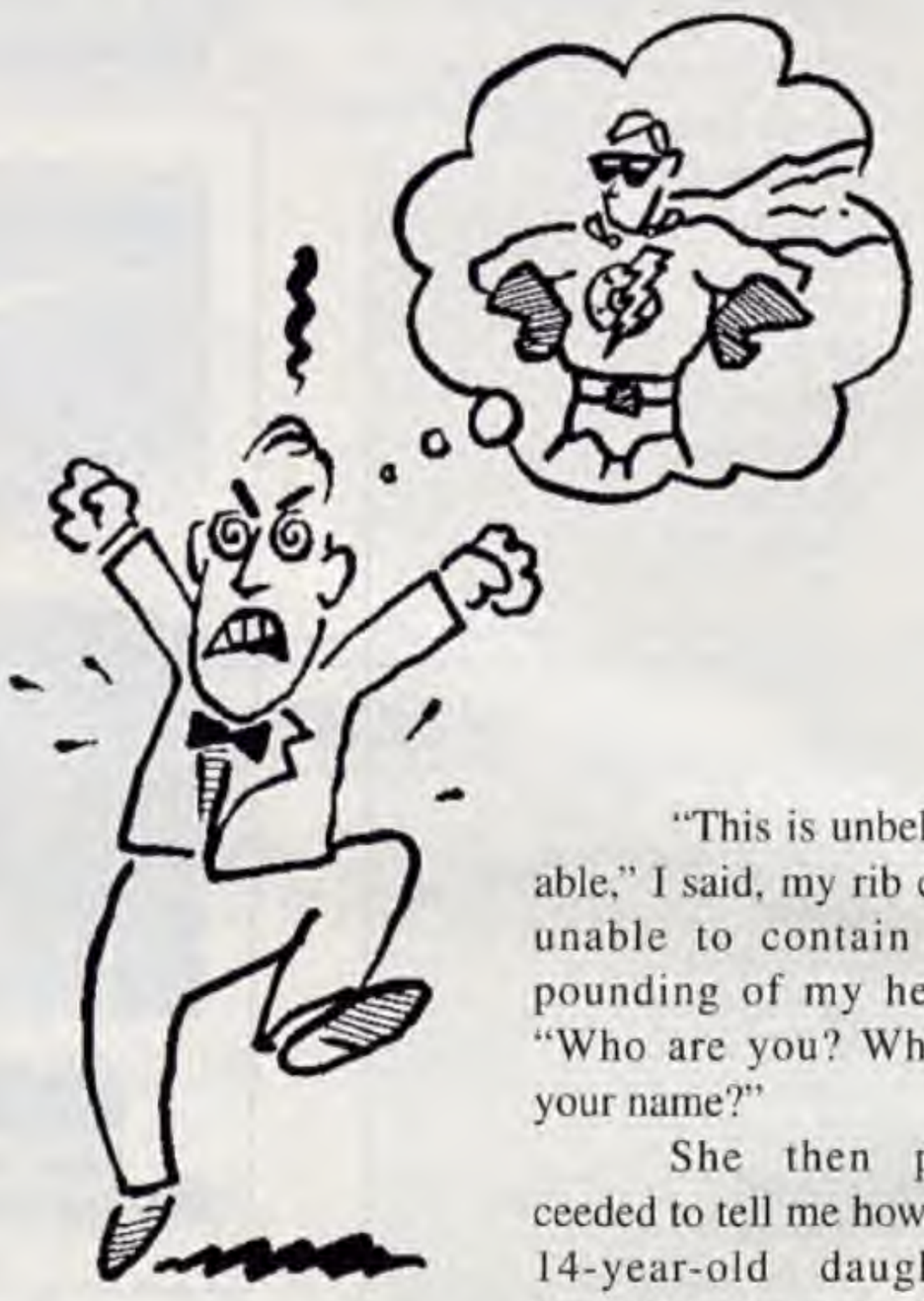

The phone rang at 4 AM. With my eye lids flapping like window-shades, I wondered who could be calling at such a painfully early hour. It was the landlord with three words that threw my heart instantly into high gear... "Van door open!"

I dashed down the stairs in my BVDs, out the front door and, as my feet hit the cold driveway, I stared in horror at the emptiness in my van. All 1,200 CDs and various pieces of equipment ... GONE! Apparently, the thieves had popped the lock to steal the radio, but found a hidden jackpot in the back.

While a donut-bellied Peabody cop took a report, my girlfriend, Debbi, demanded I put on some clothes before I got written up for indecent exposure. I asked the cop if he could spot any clues, M.O.s or leads, but all I got was a shrug.

"To tell you the truth," he said, wiping coffee residue off his Bulgarian mustache, "90 percent of stolen stuff is never recovered. Was it insured?"

"No," I said somberly.

"That sucks," he replied.

That's the understatement of the year, I thought. I'm out twelve thousand dollars worth of CDs, records, and DJ equipment, and the only words of consolation he can offer is that it sucks.

I figured I had two choices. I could mope, flop down on the bed, stare at the ceiling and possibly cry, or I could hold off all this depression by strictly focusing on catching the thief.

I called every degenerate I knew and put the word out that I was offering a $1,000 reward for the recovery of my CDs and equipment. Then I made a list of the rare and obscure CD titles and set out to deliver copies to pawn shops and used records stores along the north shore area of Massachusetts.

"If someone shows up with anything on this list, delay the bastard," I instructed, "pretend you're counting and call me on my beeper, once I get here to identify my stuff, call an ambulance for him."

After I finished my route I dropped in at the local newspaper and took out an ad offering the $1,000 reward. As the woman behind the counter typed it up, I patted myself for my wallet to pay her. It was gone. A sick feeling paralyzed me. I began hyperventilating and dashed to the van to see if my wallet had slipped out of my pants' pocket. Nothing. I called every shop I had stopped at, then tore my van apart thoroughly. Still nothing. Credit cards, the weekend's earnings, license, IDs, telephone numbers, all gone along with my business. And with my sanity quickly slipping away, I clenched my fists, looked up to the sky and screamed the "F" word at the top of my lungs.

Five days later, I got a call from a woman who said, "I'm calling about the stolen music. My daughter says she knows where your stuff is and who stole it, but she's afraid to give out names because the drug dealer who has it carries a gun."

"This is unbelievable," I said, my rib cage unable to contain the pounding of my heart. "Who are you? What's your name?"

She then proceeded to tell me how her 14-year-old daughter brought home one of my reward posters and told her how she had been hanging out with a crowd of older kids who called up a dealer to ask if he'd exchange drugs for a whole bunch of stolen music. I asked for her address and told her I'd be right down.

I picked up my brother, Dan, and drove to a depressed section of Peabody and located the lead-painted, tripledecker at the address she'd given me. I rattled the aluminum door and plunged my hand into my pocket to make sure my new wallet was safe. A middle-aged, bleached blonde answered the door. I pulled out a couple of C-notes and told her I'd give her the rest of the reward upon the recovery of my property.

"I don't want your money," she said. "My daughter knows who broke into your van, but he no longer has the stuff. Some guy named Buddy. If you want your stuff back you're going to have to get him to take you to it. You can follow me and my daughter in the car and we'll point to where he lives as we drive by."

The daughter emerged from behind her mother, a typical adolescent—pimply faced, chubby, hair moussed in defiance of gravity. I quizzed her about the theft. She said a number of CDs had been swapped for drugs and the only thing left in the apartment was a brown briefcase.

"Ah-ha!" I cried, "That's the case that holds my headphones and microphones. Dan, saddle up. We've got our thief."

We followed the woman driving her station wagon to where she stabbed her finger out the window pointing to a shabby looking ground-floor apartment.

She shouted, "Number twenty," and then sped off.

I pulled into the parking lot of a nearby bar where I'd been playing Fridays. I stepped inside to collect my thoughts. The owner asked me if I was okay. I told him my predicament.

While my brother and a couple of bartenders kicked around ideas, I stepped away to a pay-phone and dialed the police. I knew six guys on the force — we played football in school together. Unfortunately, the only guy on duty that I knew, wasn't returning 'till 4 PM. I was about to ask the desk sergeant's advice when I saw my brother walking down the sidewalk to the tenement house. I cut my call short and jogged down after him, trying to stop him from blowing the element of surprise. Too late. He was knocking on the door. ... Tune in next issue for the thrilling conclusion to *Jailhouse Rock*.

Submitted By DJ Dave Connelly, Peabody, MA

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